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THE

QUEEN'S

Face Handkerchief.

Opera

in 3 Acts.

Translated & Adapted by

Louis C. Elson.

MUSIC BY

JOHANN STRAUSS.

Vocal Score.

Gems.

Piano Score.

WHITE, SMITH & Co.

BOSTON

516 Washington St.

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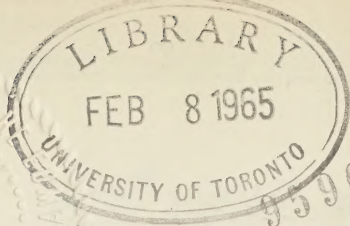
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ARGUMENT.

By Townsend Percy.

The action of the opera takes place at the Court of Portugal in 1570. The Kingdom is ruled by the ministry headed by the Prime Minister who is in league with Phillip 11 of Spain, and to keep the power in his own hands he foments discord between the young Queen aged 17 and the King who is 19, and encourages the latter in all sorts of dissipation. Cervantes the poet, banished from Spain, is at the time a Captain in the Royal Guard and in love with Irene, first lady in waiting to the Queen. these two befriend the young King and Queen and desire to depose the ministry. Cervantes is appointed reader to her majesty & her neglected, girlish heart conceives a sentiment for him & she writes on her handkerchiefs A Queen loves you and placing it in the M. S. of Don Quixote hands it to him. The book is seized and as Don Quixote is the Portuguese Minister of War and Sancho Panza the Minister of Instruction Cervantes is arrested for treason in libeling them. Irene & the King effect his release by proving that he is insane & the faithful Sovereigns ascend the throne and declare the Regency at an end. The Prime Minister then plays his last card & hands the King the Queens lace handkerchief with the compromising words written on it, Cervantes is again arrested and the Queen banished to a convent. Escaping from his guards however Cervantes joins the brigands and they capture the Queen as she is traveling to the Convent and disguising themselves as host and waiting maid of a wayside inn, they serve the King who comes that way hunting, & explain all to him. the compromising handkerchief, being declared a message sent to the King by his wife through Cervantes friendly hand.

Cast.

First time in America at New Casino N. Y. City. Mathilde Cottrelly, Lilly Post, Louise Paullin, Jennie Reiffarth, Signor Perugini, & Jas Greensfelder, Oct. 16th 1882.

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THE QUEEN'S LACE HANDKERCHIEF.

OVERTURE.

JOHANN STRAUSS.

Allegretto.

PIANO.

f

pp

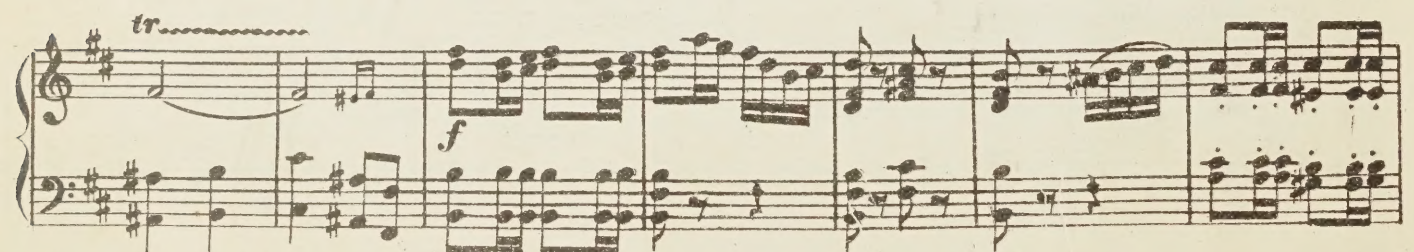
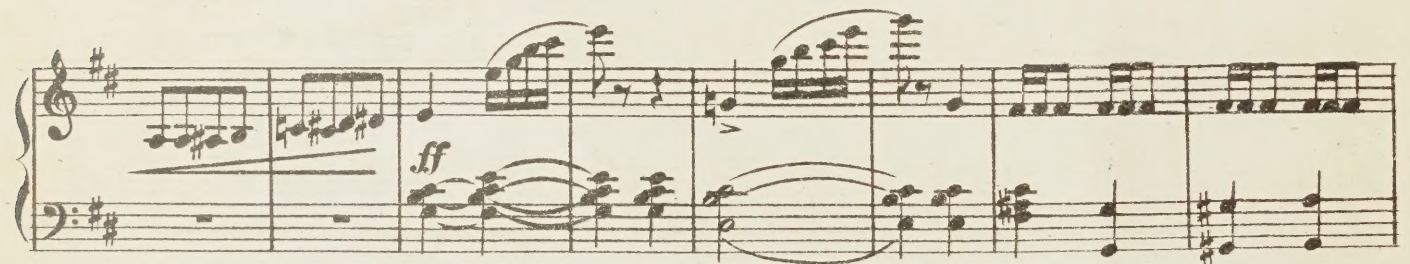
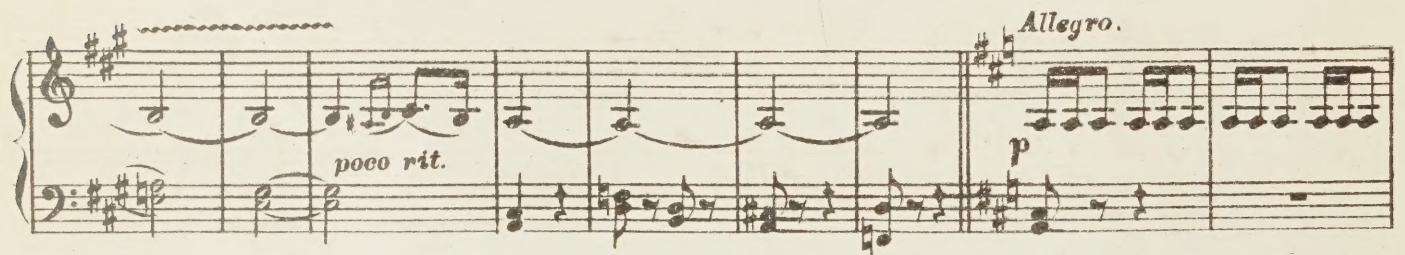
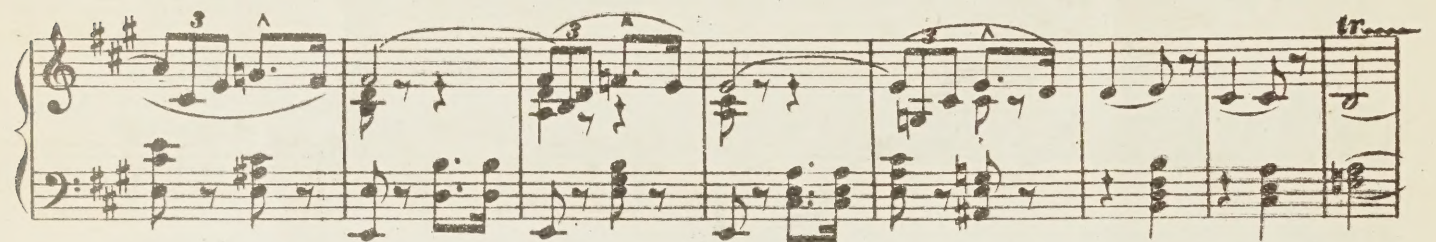
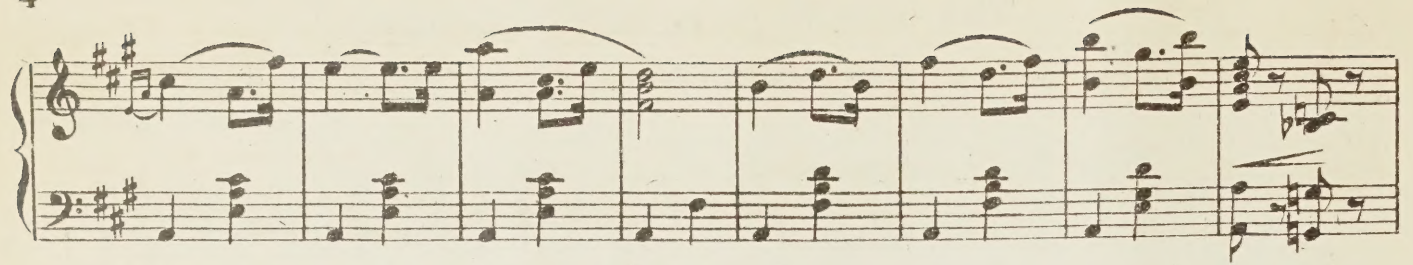
Meno.

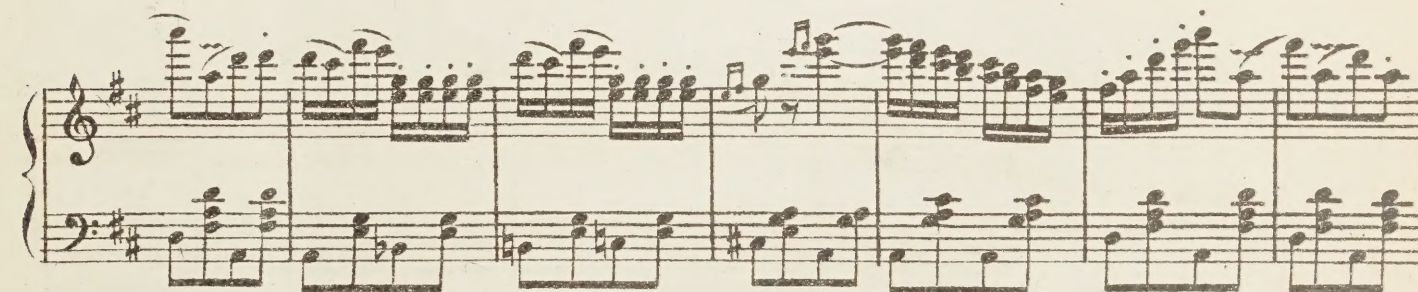
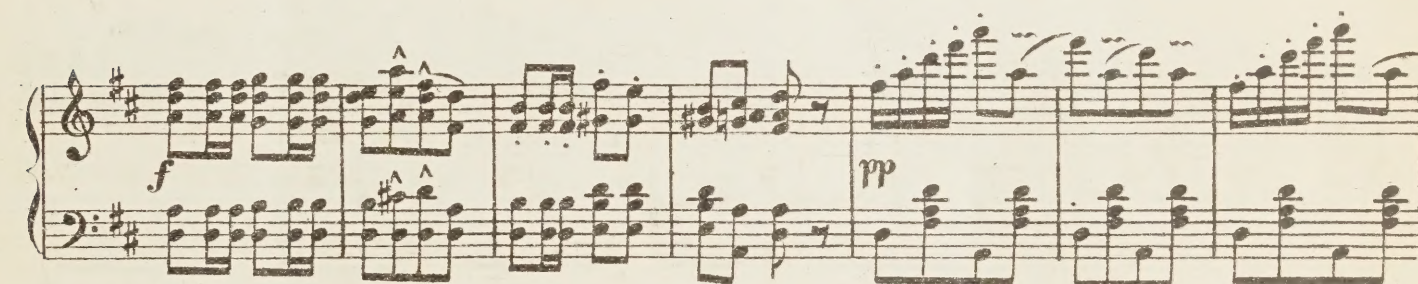
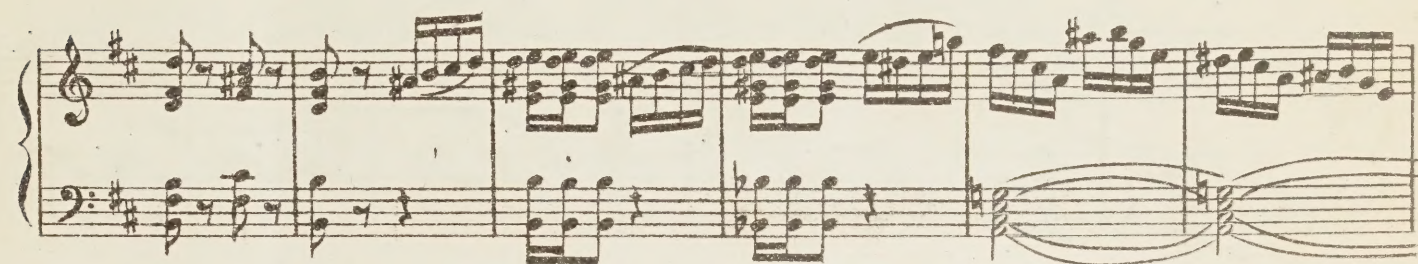
rit

fz

Allegretto moderato.

mf





Poco meno.

First system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment. The dynamic marking *mf* is present in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The dynamic marking *mf* is present in the bass staff.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. The dynamic marking *pp* is present in the bass staff.

Tempo 1

Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment. The dynamic marking *pp* is present in the bass staff.

Fifth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment.

Sixth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff contains a harmonic accompaniment.

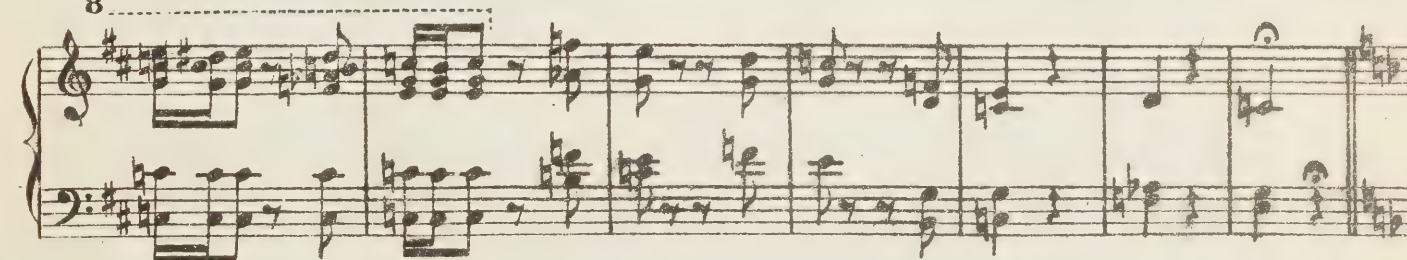
Poco meno.

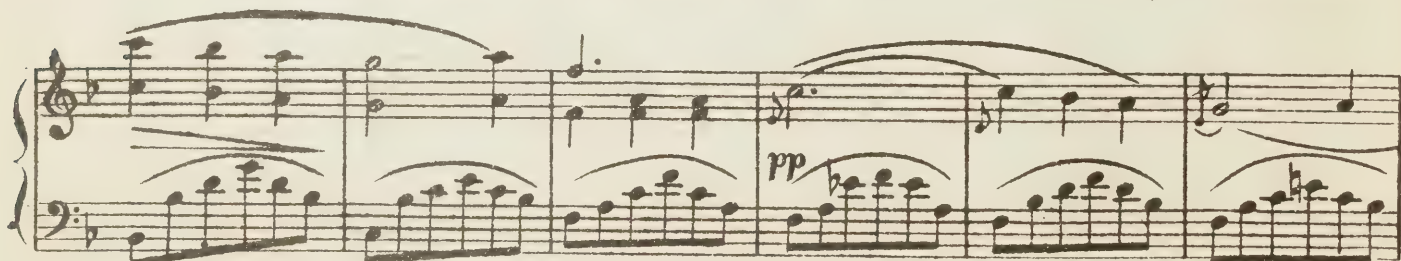
8

8

*Vivace.*

8

*Ben moderato.*



Allegro.

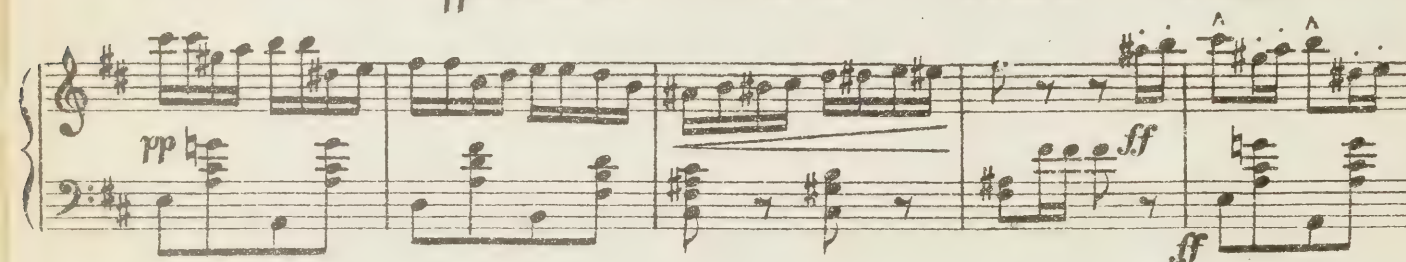
The musical score consists of six systems of staves. The first system begins with a piano (*pp*) dynamic and a melodic line in the right hand. The second system continues the melodic development. The third system introduces trills (*tr*) in the right hand and a piano (*pp*) dynamic in the left hand. The fourth system features more trills and a crescendo (*cres*) marking. The fifth system continues with trills and a crescendo. The sixth system begins with a forte (*f*) dynamic and includes triplets (*3*) in the right hand.



First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a piano (*p*) dynamic marking and a triplet of eighth notes in the bass staff.



Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a piano (*pp*) dynamic marking and a triplet of eighth notes in the bass staff. The text *eres molto* is written above the bass staff.

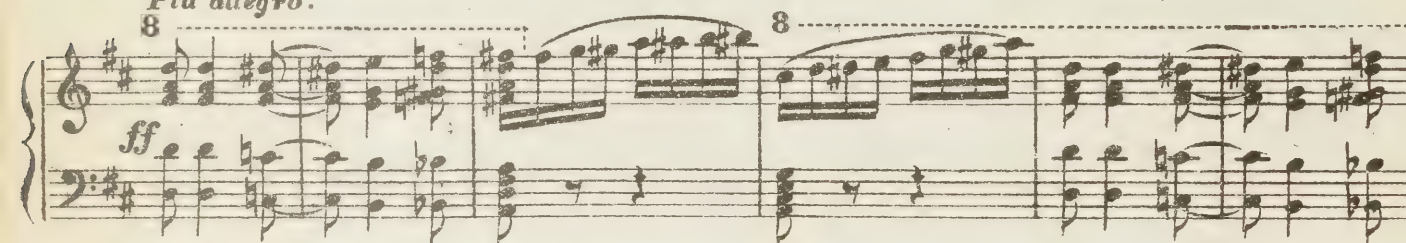


Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a piano (*pp*) dynamic marking and a fortissimo (*ff*) dynamic marking.

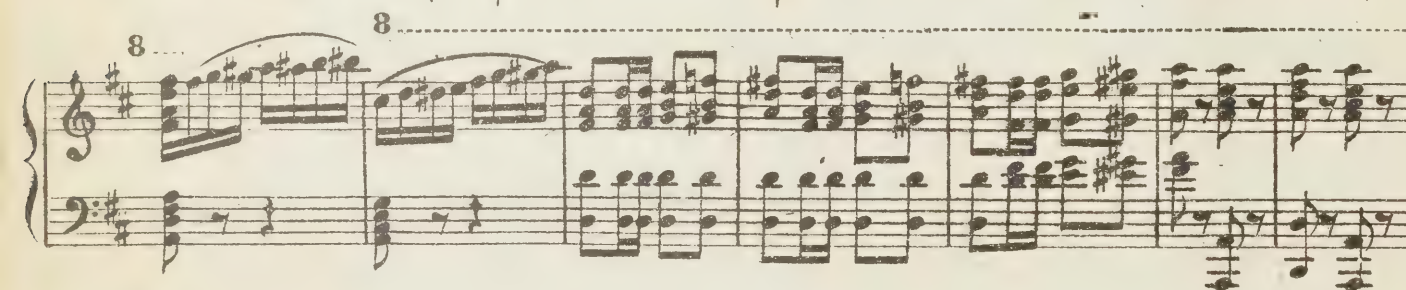


Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a fortissimo (*ff*) dynamic marking.

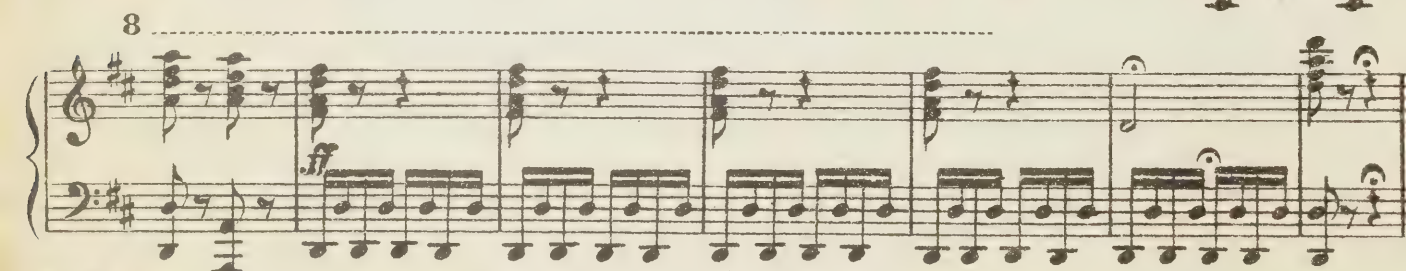
Piu allegro.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a fortissimo (*ff*) dynamic marking and a measure rest of 8 measures.



Sixth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a fortissimo (*ff*) dynamic marking and a measure rest of 8 measures.



Seventh system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a fortissimo (*ff*) dynamic marking and a measure rest of 8 measures.

No. 1 Introduction.

Marcia alla breve.

PIANO.

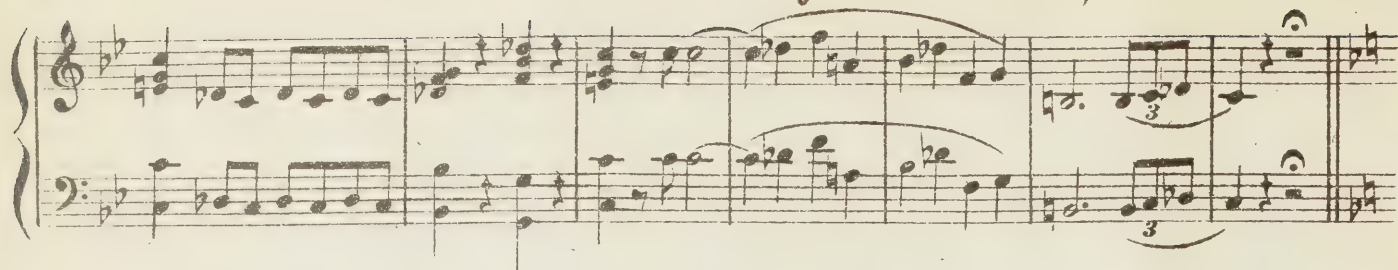
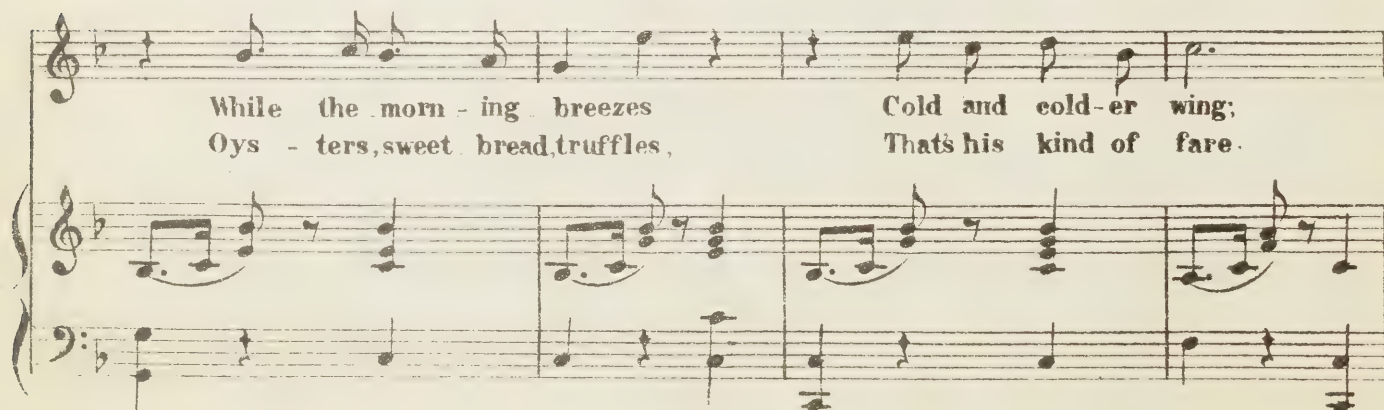
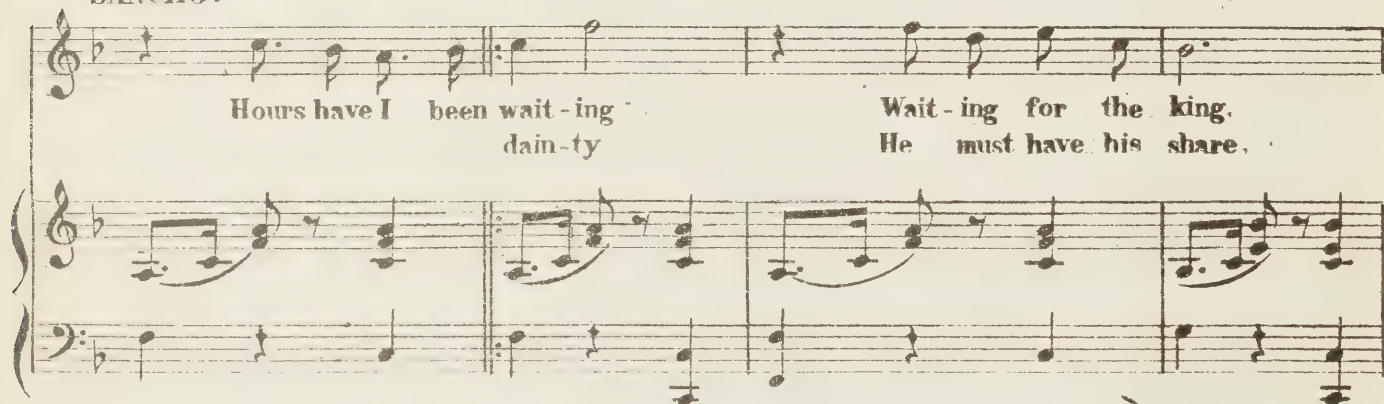
pp

The first system of the musical score for the introduction. It consists of two staves, piano and bass. The piano staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The bass staff begins with a bass clef, the same key signature, and a common time signature. The music is marked 'PIANO.' and 'pp' (pianissimo). The piano staff has several measures of rests, while the bass staff contains a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

The second system of the musical score for the introduction. It consists of two staves, piano and bass. The piano staff begins with a treble clef, a key signature of two flats, and a common time signature. The bass staff begins with a bass clef, the same key signature, and a common time signature. The music is marked 'mf' (mezzo-forte) and 'p' (piano). The piano staff contains a series of eighth and sixteenth notes, while the bass staff contains a series of eighth and sixteenth notes. The system concludes with a double bar line.

*Sancho awakes.**mf**p*

(He yawns and stretches.)

*Allegretto.***SANCHO.**

Long since in the pal - ace With the king I'd be,
That these things taste bet - ter, Can - not be de - nied,

If his sweetheart had not asked him out to tea;
If one has one's sweet-heart seat - ed by his side,

8

Does she hold him cap - - tive Ru - ling o'er his heart?
And its safe to wa - - - ger What good food is there.

8

Or is he en - charmed By her cook's great art
And he's go - ing slowly Through the hill of fare

8

I stand here guarding, watching, waiting, Thro' the weary night.

Soon he wil' say There is no ques - tion Oh 'twas great de - light.

8

al.

Thro' the weary night: While he his stomach still is sa - ting

Oh 'twas great de - light! Well he is young Has good di - ges - tion

gva

Piu mosso.

With good ap - pe - tite! Hearty ap - pe - tite! Hearty ap - pe -

tite, Hearty ap - pe - tite!

f

1

2

(Stands in the distance.)

For of tit bits

Allegro con brio

SANCHO.

We've got it now. The day be - gins to

shine, If he is caught here, 'Tis no fault of mine.

(steps back)

sf p

CERVANTES.

This way this way. Come on I say, We'll all be gay. and

have our play. A ser - e-nade we're bring - ing, In cho - rus let's be

sing - ing.

This way this way, Now let's be gay, Be - gin our play, And

Chor. This way this way, Now let's be gay, Be - gin our play, And

sing our lay, A ser - e - nade now bring - ing, In cho - rus we are
 sing our lay a ser - e - nade now bring - ing, In cho - rus we are
 CERVETES.
 The high and worthy man of high de - gree Prime
 sing - ing. The high and worthy man of high de -
 sing - ing. The high and worthy man of high de -
 min - is - ter and chief professor he. Yes in - to
 gree Prime min - is - ter and chief professor he.
 gree Prime min - is - ter and chief professor he.

him our ser - e - nade we now are bringing, Yes to his no-ble self

Yes to his no-ble self

f

Now we are sing-ing, His portrait here we'll place He

'Tis ve-ry like his face!

Now 'Tis ve-ry like his face!

now shall see his face Here take a lordly place!

Ha ha ha ha ha ha ha

Ha ha ha ha ha ha ha

f

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics 'now shall see his face Here take a lordly place!'. The second and third staves are vocal staves with lyrics 'Ha ha ha ha ha ha ha'. The fourth staff is a vocal line in bass clef with lyrics 'Ha ha ha ha ha ha ha'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a forte (*f*) dynamic marking.

And then the yoke will be complete!

ha! Ha ha ha ha ha ha ha! And then the

ha! Ha ha ha ha ha ha ha! And then the

p *f* *p*

Detailed description: This system contains five staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It contains the lyrics 'And then the yoke will be complete!'. The second and third staves are vocal staves with lyrics 'ha! Ha ha ha ha ha ha ha! And then the'. The fourth staff is a vocal line in bass clef with lyrics 'ha! Ha ha ha ha ha ha ha! And then the'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features piano (*p*) and forte (*f*) dynamic markings.

yoke will be com-plete.

yoke will be com-plete.

Poco meno. All ready now! *Recitativ* No let us sing the nightcap

We're ready all!

We're ready all!

Poco meno.

glowing, Which on his loft-y brow is show-ing, When he to slum-ber soft doth

Allegro maestoso.

fall

We're ready all! We're ready all!

We're ready all! We're ready all!

*Bolero.**CERVANTES.*

What per-fect grace, this

love-ly face In fair-est night cap sweetly bound, yah! yah: To

yah! yah:

yah! yah:

(yawning)

ever - y breast It speaks of rest, And tran-quil slumber soft and sound yah! - - yah!

yah! - - yah!

yah! - - yah!

poor rit.

ha ha ha ha, We're sing-ing it, And ringing it, The nightcap stuck a-bove your

p

face So soft and fair, With jaunty air, It decks the crown of your skulls empty

space yah - - - yah, - - - ha ha ha ha ha ha ha ha! What

yah - - - yah, - - - ha ha ha ha ha ha ha ha! What

ha ha ha ha ha ha ha ha ha ha! What

f

love-ly grace, This handsome face In dain-ty nightcap sweetly bound, yah!

love-ly grace, This handsome face In dain-ty nightcap sweetly bound, yah!

f

- - - yah, To ever y breast, It speaks of rest, And tranquil slum - ber soft and

- - - yah To ever y breast, It speaks of rest, And tranquil slum - ber soft and

sound. We now are singing it and ringing it, The nightcap stuck a - bove your face, So

sound. We now are singing it and ringing it, The nightcap stuck a - bove your face, So

*poco rit.**a tempo*

soft and fair With jaunty air It decks the crown of your skull's empty space, yah - -

soft and fair With jaunty air It decks the crown of your skull's empty space, yah - -

poco rit. *a tempo*

yah - - ha ha ha ha ha ha ha ha ha ha ha - - - - -

yah - - ha ha ha ha ha ha ha ha ha ha ha - - - - -

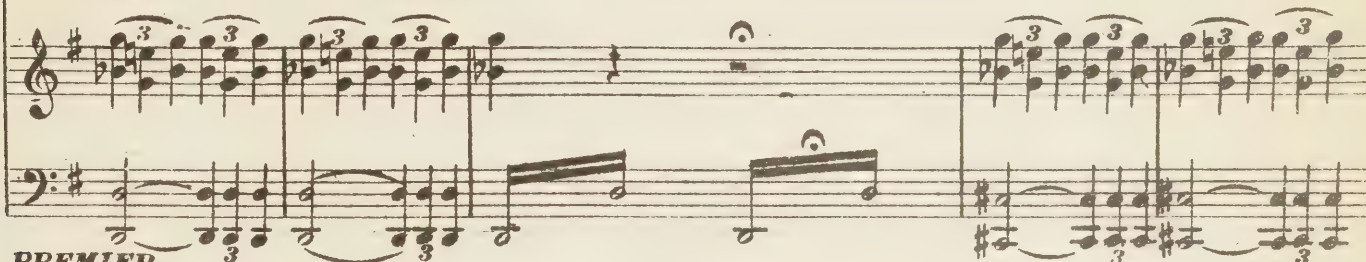
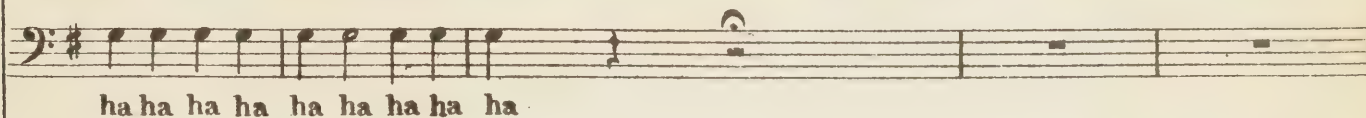
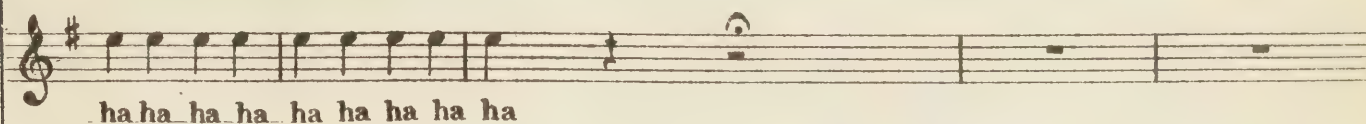
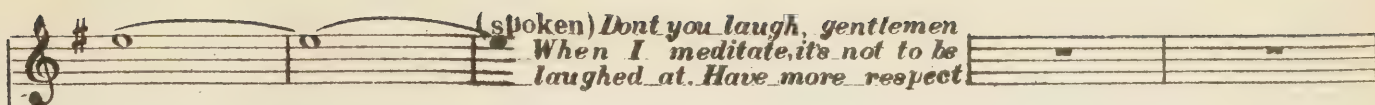
ff

Allegro. **PREMIER. (at the window)**

Oh what a noise, What a sur-prise! Ho

Watchmen. Watchmen! stop their cries! yah! yah! ha ha ha ha ha ha ha ha

PREMIER. (spoken) What kind of musical racket is this? I must have rest. I just fell asleep over great affairs of state.



PREMIER.

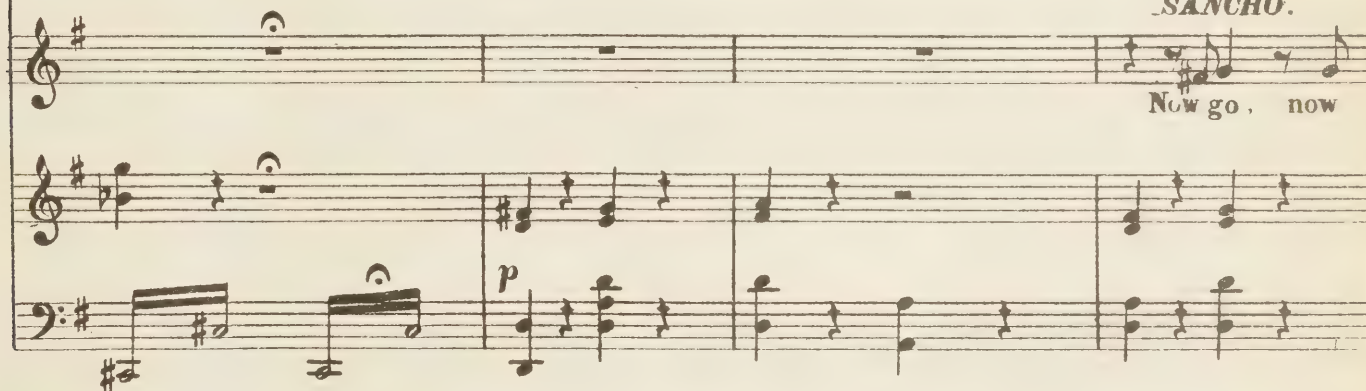
*Portugese youth at least be gallant.
My wife is sleeping in there.
She isn't well Ever since our
marriage she has felt sick.*

KONIG.

What... almost day! How quick time sped a-way!

SANCHO.

Now go, now

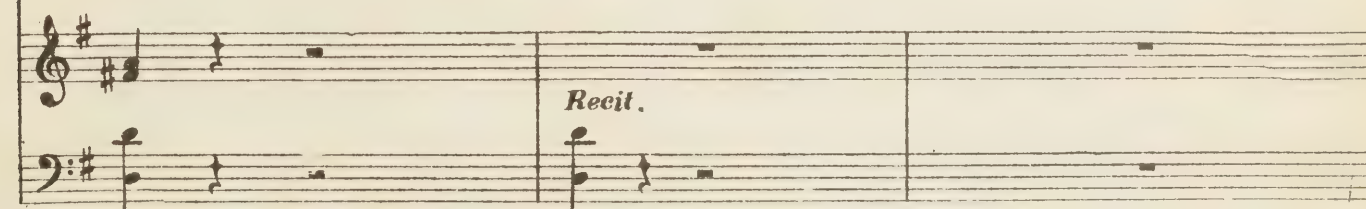


CERVANTES. Recit.

rit.

What is she sick of you? Well what won't wo-men

go. Ere you are caught I pray!



CERVANTES.

do! Ha, my good friend what cheer, what

ha ha ha ha ha ha ha

ha ha ha ha ha ha ha

f *f*

Tempo di Marcia.

cheer? The King, and here and here the guards - men take this

SANCHO.

It is the King!

Tempo di Marcia.

mask, hasten quickly not a question ask, and here's my man-tle

p

Go ere tis too late

PREMIER.

a stranger

KONIG. (whispers)

when you shall ask aught of me my grat-i-

prowling round my gate,

tude you shall see

PREMIER (aside)

Cer - van-tes twas

His

p His

wife is sick what funny pranks your wife is very cautious proving ha, ha, ha,
 wife is sick what ha, ha, ha,
 is sick what funny pranks ha, ha, ha,

CERVANTES.
 you say your wife is
 ha ha ha so sweet and kind and loving
 ha ha ha a spouse so fond and
 ha ha ha a spouse so fond and

sick she may be so she's but her wisdom proving
 Ha ha in - deed
 loving she's cau - tious proving ha ha in - deed
 ha ha in deed.

GUARDS.

Come we will find them safely well bind them
 she is her wis-dom prov-ing

f

CERVANTES.

Well watch o'er her repose.....
 The tumult onward
 Well watch o'er her repose, ha ha ha ha ha ha ha
 yes watch o'er her repose
 yes watch o'er her repose

mf

CERVANTES.

PREMIER.

A-

goes This good be hav - ior shows

ha ha ha ha ha ha ha ha ha ha ha

A-

ha ha ha ha ha ha ha ha ha

A-

ff

way a-way, we've had our play and he has heard our little lay Be

way a-way, we've had our play and he has heard our little lay Be

cause our song has ris - en he'll send us all to pris - on But

cause our song has ris - en he'll send us all to pris - on But

The first system consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "cause our song has ris - en he'll send us all to pris - on But".

at our lot we will not sigh and still will raise our parting cry. You

at our lot we will not sigh and still will raise our parting cry. You

The second system also consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "at our lot we will not sigh and still will raise our parting cry. You".

are a most astound - ing stately elf, and no one can

are a most astound - ing stately elf, and non can stand beside your

e'er be great as your - self and no one can e'er stand be -

self most won - der - ful elf no none can stand beside your - self, be -

side your - self

side your - self -

ROMANZE.

Andante. *QUEEN.*

Andante. *PIANO.* *p*

It was a wondrous fair

and starry night the heavns with thousand beams were bright

with lightest steps the King come to my side and sought his waiting long -

ing lov - ing bride - He gazed at me his glance was full of charm,

pp

and then a - round me pressed his arm; He drew me to his breast,

Mosso *molto stringendo*

and I was hap - py and was blest; But sudden to

f

Lento *Allegretto moderato.*

table swept his glance and the pie did him en - trance. He

notes its smell, it suits him well, and then he turns away; and

not a word doth say, the pie he ate, at one clean sweep, and then,

IRENE. *KONIGIN.* *Andante*

and then, and then he fell fast a - sleep. much brighter

joy I sure - ly thought To me the wed - ding night had brought. I tho't with

rit.
him I'd hap - py be, The moon a - lone was there to see, And snoring there lay

he. I thought with
IRENE.
Much brighter joy I sure had thought The royal love to you had brought.

molto rit. tr
him I'd hap - py be, The moon a - lone was there to see, And he lay snoring Yes

snoring, Ah, could it be

tr *morendo.* 8

No. 3 Romanze and Duett.

Allegretto grazioso.

IRENE. She laughs at
It is not

PIANO. *p*

me true, And thinks that he doth love her; Ah we shall see,
I know he's not de- ceiv ing, It can- not be,

Yes, we shall see! In this af- fair, My pow-er shall rule
It can-not be, I'll trust in him His hon-or still be-

bove her I'll vic-tor be, In this love strife I yet will
liev-ing He's true to me, Oh yes I know He's ev-er

vic-tor be, That she, vain one, oft should flatter, That is surely no great
true to me These are fleet-ing i-dle fancies, Not the passion that en-

matter, That he sometimes makes her think he loves, E'en that in such a
trances, Light de-cep-tions that will soon pass by As clouds be-fore the

po-et lit-tle proves. But should he go a step too far, E'en that my
whirlwind swiftly fly. Though but a lov-ing wife I've been, And though my

faith shall never mar. Yes, I relief will borrow, Not yield to vain
ri - val is the queen. Yes, I relief will borrow, Not yield to vain

SOR-ROW, But will be glad that I such taste in love have shown. And
SOR-ROW, But will be glad that I such taste in love have shown. And

that in prizing him I do not stand a-lone. And that in prizing him I do not
that in prizing him The queens taste is my own, And that in prizing him The queenstast

stand a-lone. And that in pri-zing him I do not stand a-lone.
is my own, And that in pri-zing him The queens taste is my own.

KONIG.

1 2

She is a - lone . How glad am

p

Andante.

IRENE.

I. I'll use the time - - ere it pass by . Oh no - ble

p

(Without seeing the King.)

queen 'Tis yet to be seen In this strife who'll come out the greatest. He laughs

p

Allegretto.

better who laughs latest. Oh noble queen!

KONIG.

He laughs better who laughs latest .

p *f*

Andante.

Well what will be seen? What do you

dolce.

This system features a vocal line and a piano accompaniment. The piano part has a 6/8 time signature and includes a *dolce.* marking. The key signature has one sharp (F#).

Ah these are secrets greatest!

hope to laugh at latest?

tr

This system continues the vocal and piano parts. It includes a trill (*tr*) in the piano accompaniment. The key signature remains one sharp.

Which, though the sun - beams bright - ly gleam, You speak as if a dream And

This system concludes the *Andante* section. The piano accompaniment features a final cadence. The key signature remains one sharp.

Un poco agitato.

now I beg a word with you. I scarcely would a moment lose. We've met a -

mf

This system begins the *Un poco agitato* section. The tempo and mood change, indicated by the *mf* (mezzo-forte) marking. The key signature remains one sharp.

lone we two, The op-por-tu - - nity I must use!

serve the queen and I must re - fuse! Your mag - es
The king is it request - ing

ty - is jest - ing! I can't be - lieve!
No not a bit! A king your faith would ne'er de -

The queen much fair - er charms doth
ceive. Your beau - ty holds me in its sway!

Piu animato.

show! This cannot be I must say no!

Oh give a sin - gle kiss I pray! One kiss for

accel

This must not be! This must not be! -----

me! One kiss for me! Do not thus in an - ger

Tempo 1.

I laugh at him, - - - his love I am not

flee! She tries to fly!

f *tr* *p*

heed - - ing But patience yet But patience yet

My love she is not heeding But patience yet But patience

And in the game The queen I shall be lead - - - ing This monarch\'
yet! And she shall yield Yes yet un-to my pleading!

love This monarch\'s love I do de - spise, de - spise All his

She yet - shall yield Yes she yet shall yield to my fond sighs

ardor and his sighing, In my bosom I'm de-fying, Now my vengeance would quite
ardor and my sighing, Soon shall move her to re-plying, I'm the king, too, 'Twill quite
ea-sy be, The king should be before me on his knee! In vain his
ea-sy be, To make this pretty rebel yield to me She tries to fly!

sigh The king's in love, Still I am on-ly smiling
Her heart I'll move! Ah, still at her frown I'm smi-ling

All this is be-guiling! The matter pleases me; The thought can pleas-ure
For tis quite be-guiling! A-las I can-not help it, Though I

fp *p* *mf* *fz* *p*

bring That though I am not quite the queen. I own the king: The
 am the king That to her, greater love than to the queen I bring A -

matter pleases me. The tho't can pleasure bring That tho' I am not quite a queen, I
 las I can-not help it, Though I am the king, That to her greater love than to the

own the king!
 queen I bring!

No. 4. Truffle Song.

Valse moderato.

KONIG.

PIANO.

Such dish by man not oft is seen As that which
 With - in the pies soft ten - der breast It lay, by

once I tas - - ted 'Twas served at sup - per by the queen All
 crust sur - round - - ed Just like a bird - ling in its nest, Ah

sice - ly brownd and past - - ed I taste it yet that lit - tle
 what de - light un - bound - - ed It peeped out dark with melt - ing

thing That sweet dish of which now I sing. Beau - ti - ful is its
 grace But when torn swift from out its place, Oh then a won - drous

fra - grant smell No words its sweet - ness e'er can tell.
 smell a - rose Which haunts my dreams when I re - pose.

Beau - ti - ful is its fra - grant smell. I love it oh so
 Oh then a won - drous smell a - rose. And still it haunts my

ve - ry well, ah The truf - fle the truf - fle Ah the
 roy - al nose, ah The truf - fle the truf - fle Ah the *poco rit.*

truf - fle - is the dish for me, The truf - fle The truf - fle
 truf - fle is the dish for me The truf - fle The truf - fle
a tempo

Ah no fin - er dish can be.
 Ah no fin - er dish can be.

No. 5. Duett.

Allegretto. (tasting)

KING. (Forcing dishes on the king) I

PREMIER. These oys-ters are great

PIANO. *mf* *tr* *tr* *tr*

bet-ter ones have ate! (Aside.) My

I think you'll find them not so poor!

stomach I know I shall ru - in sure, I'm stuffed so full! I fear I'll

They're not the worst!

p

(aside.) *Poco animato*

burst (forces oysterson the king who unwillingly takes them.) His trick I
 praytry one first. Oh I
mp *f* *p* *Poco animato*

see to eat hes forcing me hes very sly he means to
 am sly am sly and I will try I soon will find if he has

poco rit. *rit.*
 try if ive dined here, be-side his dear, he fears his wife, well by my life
 dined with my own wife while absent I yes by my life my plan is sly
poco rit. *rit.*

a tempo
 his plan is sly - ha ha ha ha how sly -
 my plan is sly is sly -
a tempo

no thank you that will do no more

Here is pleasant too or cut-let

(rising)

I entreat that I never eat no thank you fill

Here's meat pie Venison you'll try it

(shaking his head.)

pas by it hm hm tis well the royal appetite it

Mr

gazing at the king *Allegro.* KING.

seems is falling very far behind, or can it be per-haps, well what?

PREMIER.
(spitefully with a deep bow.) **KING** (aside)

Andante religioso.
(aloud)

you've already dined? Oh I'll pay for this! It seems from

out your mind it's past that fast this day is holy fast! most
from out your mind its past a fastday this

Allegretto.

sure
(aside)
O dear I cannot solve my doubts I fear

Allegretto.

(lively) I would be drinking, that will be fine I'll eat no more but with you drink wine I've

f *poco rit.*
 eaten so much That I am sure, The wine my stomach will en-dure. Come let's be drinking,
poco rit.

p
 Ah yes deeply drinking, That will be fine, In larg - est goblets pour out the wine,
f

That will be fine That will be fine, In larg - est gob - lets pour out the wine. The
f

PREMIER.

wine! Now he'd be drink - ing, Ah I di - vine Why

he thus deep-ly drinks of his wine; Now all my doubts once more a - wake: I

know that strong meals quite thirsty make, That's why he drinks so A - ha!

Thirst have I, Let's be drink-ing, Let's be drink-ing, Let us be drink-ing
Tis sus-pi-cious I am think-ing Now he'd be drink-ing

That will be fine In larg-est gob-lets pour out the wine. Well still to him it
Well I di-vine Why he has such a thirst for his wine. But still to me tis

is not clear. If I or some-one else was here. Here's to you, drink heart - y.

not quite clear If he or some-one else was here. How con-vivial he

ah, - - - Good wine makes one feel gay: In larg - est draughts now

is, And what thirst he has to - day; I'll find the

pour down the wine, Ah that is fine. Ah that is fine, In larg - est draughts now

se - cret fine, I must di - vine, I must di - vine

pour down the wine, - the wine.

must - - di - vine.

No. 6. Finale 1.

Marcia moderato.

PIANO.

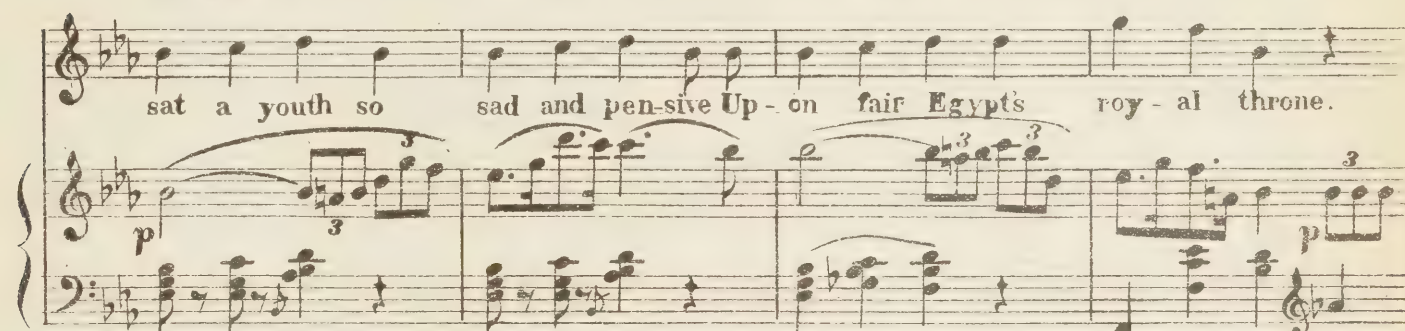
f *ff* *pp*

p

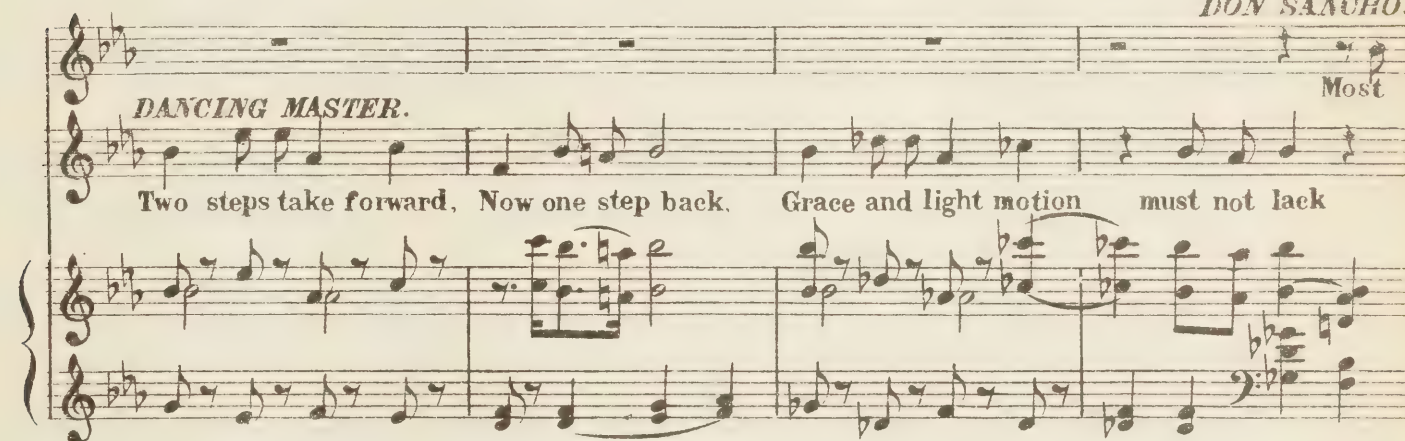
cres



CERVANTES. (reading aloud)



DON SANCHO.



IRENE.



managed sly - ly the speech's sense to change, And when he reads it It will be passing strange.

KONIGY.
He

scarce-ly seems quite so bad to be, Light he dances and fair to see

CERVANTES.

He had of-fi-cials sly and treacherous, These tuned the people's hearts to stone

MARQUISE.

What are these stories, What are these stories, which he's telling, They will

What are these stories which he's tel - ling, They will turn the young queen's head Yes

What are these stor - ies which he's tel - ling, They will

What are these storie Which he's tel - ling Which he's tel - ling They'll surely

SANCHO.

turn the young queens head. Till now has wise-ly o'er us governed, Our great
 they will turn the young queens head.
 turn - - the young queens head.
 turn the young queens head.

IRENE.

re - geney's pow'rful hand! Till now a - las has weak-ly governed the no-ble

QUEEN.

re - geney our land! Could I but re - veal All the love I

CERVANTES.

feel And since no help the king dis-covered In queen nor in the

MARQUIS.

Per - haps he's writing rage in - citing gainst our powr in this royal court.

SANCHO.

roy al court

Their

PREMIER.

Per - haps he's writing rage in - citing gainst our powr in this royal court.

Per - haps he's writing rage in - citing gainst our powr in this royal court.

Per - haps he's writing rage in - citing gainst our powr in this royal court.

Per - haps he's writing rage in - citing gainst our powr in this royal court.

IRENE

Their

rights I therefore am now re - newing Till I ma - jority shall at - tain

right I thus am ov - er - throwing And ne'er shall set them up a - gain

DANCING MASTER.

Two steps now forward Now one step back

CERVANTES.

Soon too his min-is-ter be-trayed him. And sold his fair wife in

KING. *Allegro moderato.*QUEEN. (*slowly*)

E-nough now let us stop a-while. has the tale seemed
slav'-ry.

Allegro moderato.

long? Are you tired? The whirling of this spinwheel, Has quite annoyed my

Allegro. KING.

long? Are you tired? The whirling of this spinwheel, Has quite annoyed my

QUEEN. *Meno.**poco rit.**f* (*handing her the book with a bow*)

Ev-er un-changing Not one kind word, from him is heard.

CERVANTES.

head.

pprit. Piu mosso. **KING.**
 Speak for thyself! What How:

MARQUISE. **PREMIER.**
 yours. Oh what shame! What!

Piu mosso.
fz fz fz fz ff

Meno. **IRENE.**
 Suc - cessful.

QUEEN.
 Your majesty I beg! Ah.

Meno.
f

Allarghetto moderato. **MARQUISE.**
 She shouted 'Ah' and softly sighed, I wish I knew what

KING.
 She shouted 'Ah' and swiftly sighed, There's something here which she would

SANCHO & PREMIER.
 She shouted 'Ah' in fear she sighed, I wish I knew what

She shouted 'Ah' In fear she sighed, But no one
this can hide **CERVANTES.**
hide She shouted 'Ah' In fear she sighed, But no one
this can hide

pp She shouted 'Ah!' And then she sighed.
pp She shouted 'Ah!' And then she sighed.
pp She shouted 'Ah!' And then she sighed.

knows what I can hide! Yes this Ah! , yes this
Now this 'Ah?' Oh this 'Ah?'
saw what she did hide! 'Oh this Ah!'
Yes this 'Ah!' Oh this 'Ah?'
We wonder what this 'Ah' can hide!
We wonder what this 'Ah' can hide!

pp

Con piu moto

Ah!

Oh this Ah! It seems sus-pi-cious, And to trace it, seems ju-

Oh this Ah!

Oh this Ah! It seems sus-pi-cious, And to trace it, seems ju-

Con piu moto

p

IRENE.

Yes every one is now a bit sus - pi - cious, 'Twill give rise to talk ma-

delicious

CERVANTES.

Yes every one is now a bit sus - pi - cious, 'Twill give rise to talk ma-

delicious

p

licious.

QUEEN. (controlling herself with difficulty.)

licious.

Would I had been more ju - di-cious, For this 'Ah' makes them sus-

Oh hate-ful Ah! the whole twill mar, from showing

pi - cious. Oh hate-ful Ah! the whole twill mar, from showing

this lit-tle Ah! on us doth jar.

Oh hate-ful Ah! the whole twill mar, from showing

this lit-tle Ah! on us doth jar.

all it was not far.

all it was not far. I know 'tis ver-y queer, a diz-zy

there's something wrong not very far.

all it was not far.

there's something wrong not very far.

fit was near, I saw things here, and here, and here, and

SANCHO & PREMIER. Here! where? how queer!

p

IRENE.

p At prop - er time your help was near.
 here. Yes, yes, first far, then near.
 'tis not quite clear, she points first there, then here.
 they seem to guess what has hap - pened here.
 Yes, yes, there's some - thing here that's ver - y queer; I'm not quite
 (with boldness.)
 I al - most fear.
 Ah - - -
 she points to there, she points to
 sure what's happened here.
 she points to there, she points to
 she points to there, she points to

CHORUS.

p

(joyfully)

A laugh is near, Ah - - - not one the truth is near, At proper time,

Ah!..... Not one is wis er here Ah!.....

here Yet who she saw does not ap - pear! Sometimes 'twas there, Sometimes 'twas

Ah!..... Ah!..... What good luck that none

Yet what she saw does not ap - pear. Sometimes 'twas there, Sometimes 'twas

Yet what she saw does not ap - pear, Sometimes 'twas there, Sometimes 'twas

My help was near, And no one knows what happened here. Ah!

Ah! Some dan - ger there was near. Ah!

here A strange af - fair it doth ap - pear. She shouted

saw it here. Ah! She shouted Ah!

here. A strange af - fair it doth ap - pear. Ah!

here A strange af - fair it doth ap - - pear.

A musical score for a vocal solo and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of nine staves. The first seven staves are for the vocal line, and the last two are for the piano accompaniment. The vocal line features a series of 'Ah' and 'ah!' exclamations, with some lyrics like 'She shouted' and 'ah ah ah ah'. The piano accompaniment includes arpeggiated chords and sustained chords. The score is divided into two systems: the first system contains the first five staves, and the second system contains the remaining four staves.

Ah - - Ah - - ah!

Ah - - Ah ah!.....

Ah - - She shouted Ah! ah ah ah ah

She shouted Ah! ah ah ah ah

Ah - - ah - - ah. - - ah ah ah ah

Ah - - ah - - ah!

ah!

4769

poco rit.

ah ah ah ah ah!

ah ah ah ah ah!

ah ah ah ah ah!

ah ah ah ah ah!

She shout - ed Ah! Yes she shout - ed Ah!

She shout - ed Ah! Yes she shout - ed Ah!

*Allegro.**pp* IRENE.

Without sorrow, she can borrow that new book.

PREMIER.

This new book is sus - picious, 'tis ju - di - cious to come back

Meno.
KING.

Now let the dunces be pro-ceed - - -
(*PREMIER. to his followers*)

on its track! *Meno.* Now we

p *mf* *mf*

IRENE.

ing. Dance les-son hour is not yet past. What

every care are need-ing The fav-o-rite soon will fall now at

p

Tempo 1.

glan-ces false they now are throwing!

QUEEN.

last. Here eye with rage and

SANCHO.

The fav-rite soon will be beat-en at last!

The fav-o-rite soon will be beat-en at last!

Tempo 1.

scorn is glowing.

Sopr.
Alto.
Take two steps forward, Now one step back, Skill and light grace, You must not lack.

PREMIER. **IRENE.**

We must work quick. Not time for sloth, But what is this? There are words on the cloth

(reading) **Meno.** **Mosso.** **PREMIER.**

'Tis a queen who loves thee dear, Though thou art no monarch *f* ah! A-gain an

Meno

KING.

SANCHO.

What means it? ha?

A - gain an

PREMIER.

Ah

She shouted ah!

She shouted ah!

A - gain an

Chor.

She shouted ah!

*p**fz*IRENE.
Allegretto moderato.

ah!

Again an ah!

I shouted

She shouted ah!

a

Again an ah!

She shouted ah!

ah!

Again an ah!

She shouted ah!

Allegretto moderato.

(smiling.)

Ah! I real-ly fear, Because I saw now far now near, A diz-zy

spell ap - pear.

first far, then

KING & MARQUIS.

She saw

first far, then

CERVANTES.

I am not clear,

SANCHO & PREMIER.

She saw

here

She saw

here

She saw

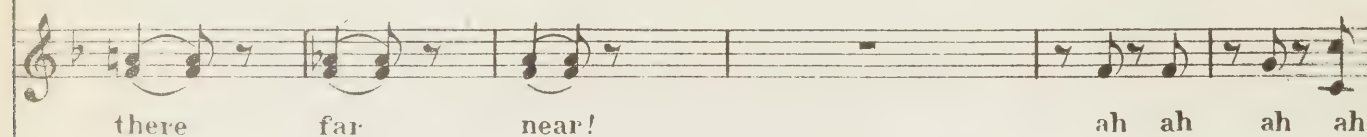
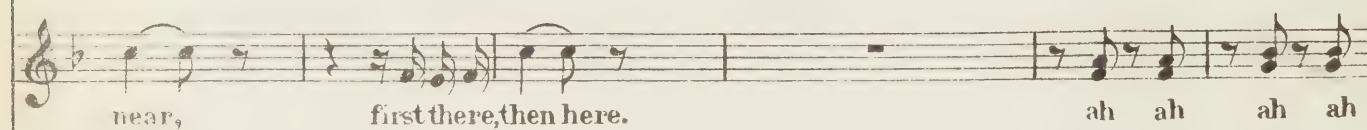
here

She saw

pp



QUEEN.



poco rit.

ah - - - ah ah ah ah ah ah - - .

ah ah ah ah ah ah - - .

ah ah ah ah ah ah - - .

ah ah ah ah ah ah - - .

ah ah ah ah ah ah - - .

first there, then here, first far, then near, Ah ah - - .

first there, then here, first far, then near, Ah ah - - .

first there, then here, first far, then near, Ah ah - - .

p

*Allegretto moderato.**CERVANTES. (bows towards queen)*

Now that the reading all is done I beg to take my leave.

PREMIER.

Now it is the time, Now it is the

Allegretto moderato.

Piano accompaniment for the first system, featuring triplets and a trill.

(to King and Queen)

time!

Cervan - tes

Stay a - while!

I beg you will excuse

A statesmans rigid

Piano accompaniment for the second system, featuring triplets and a forte dynamic.

*Allegro**(to Cervantes)*

style

But

still I

can-not

choose!

This

book which

you now

hold 'Tis

Don

Piano accompaniment for the third system, featuring a 2/4 time signature and a sharp key signature.

MARQUIS.

Quix-ote called, I'm told must confis - cated be

So give it me,

give

SANCHO.

Give me,

Piano accompaniment for the fourth system, featuring a forte dynamic and a sharp key signature.

CERVANTES.

MARQUIS.

SANCHO.

PREMIER (to Cervantes)

me! How? Naught! Naught! Naught! You Sir are

now my prisner! Yes I have said it now. You are captured!

A prisner? Is

Chor. A prisner? Is

A prisner? Is

Cer - van - tes a captive

captured! Is captured! Cer - van - tes a captive ist true?

captured! Is captured! Cer - van - tes a captive ist true?

captured! Is captured! Cer - van - tes a captive ist true?

captured! Is captured! Cer - van - tes a captive ist true?

captured! Is captured! Cer - van - tes a captive ist true?

KING.

PREMIER.

No this must be an er - ror too . No er - ror I see

It must be!

SANCHO & PREMIER.

PREMIER.

It must be! These cheap scribblespo - ets

writers, what - so - ev - er they may be, To re - bel - lion are in - ci - ted, Therefore

IRENE.
Prisoner - - he?

CERVANTES.
he belongs to me

QUEEN.
Prisoner - I? cer - van - tes

They're not in season!

(suddenly frightened)

can it be? Its contents!

PREMIER.
This volume's contents hold high treason the

Une poco maestoso.

state and throne still to cherish That is of duties chief and if a scribbler

SANCHO u. PREMIER.

perish it should not cause much grief The throne and king doth cherish that

The throne and king doth cherish that

This system contains the first vocal entry. The vocal line (treble clef) begins with the lyrics 'perish it should not cause much grief The throne and king doth cherish that'. The piano accompaniment (bass clef) enters with a triplet of eighth notes. A bracket connects the vocal line to the piano accompaniment for the phrase 'The throne and king doth cherish that'.

This block shows the piano accompaniment for the first system. It features a complex texture with triplets and sixteenth notes in both the treble and bass staves. Dynamics include *f* (forte) and *ff* (fortissimo).

is of duties chief. And if a traitor perish it should not cause us

is of duties chief. And if a traitor perish it should not cause us

This system contains the second vocal entry. The vocal line (treble clef) begins with the lyrics 'is of duties chief. And if a traitor perish it should not cause us'. The piano accompaniment (bass clef) continues with a similar rhythmic pattern. A bracket connects the vocal line to the piano accompaniment for the phrase 'And if a traitor perish it should not cause us'.

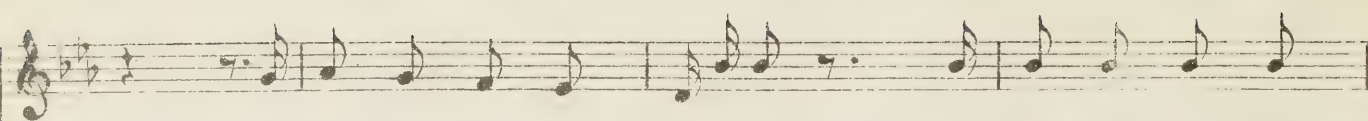
This block shows the piano accompaniment for the second system. It continues the complex texture with triplets and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

grief. it should not cause us grief. it should not cause us grief.

CERV. Un poco meno mosso

Why has your anger risen? Ill yield me with good

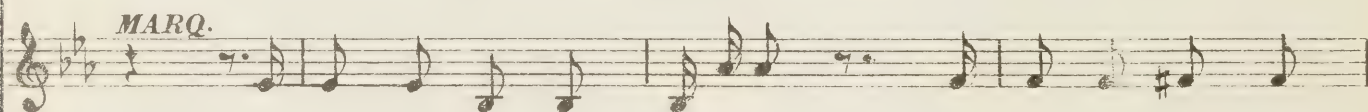
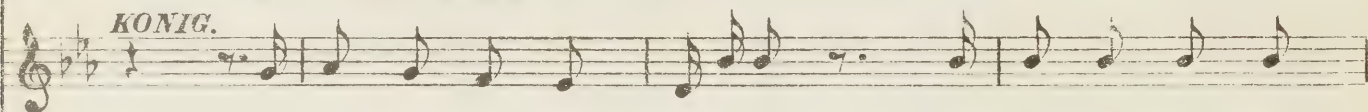
grace, and gladly stay in prison *f* as long as you're in



Al - though the man I cherish, I can't stop this dis



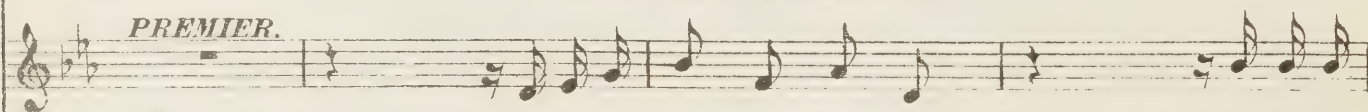
Al - though the man I cherish, I can't stop this dis -



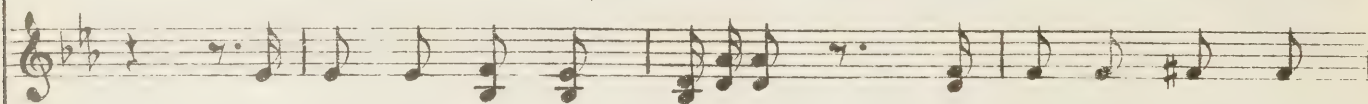
the state and throne to cherish, that is of duties



place ah why has your anger risen? Ill



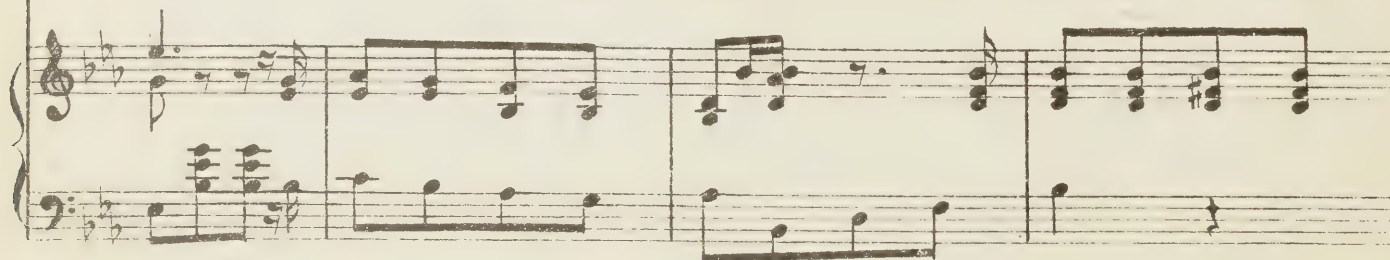
The state and throne to cherish, that is of



The state and throne to cherish, that is of duties



The state and throne to cherish that



grace yet I'll not let him perish the
 grace yet I'll not let him perish the
 go to prison and bear dis - grae as long as you can hold your
 still the chief althou a scribbler perish twill cause no
 chief al - though a scribler perish twill
 it - of duties chief and if a scrib - bler perish

Mosso

other I'll lose his place The
 other I'll lose his place The
 place as long as you can hold your place! The
 heavy grief!
 cause no heavy grief!
 cause no heavy grief!
Mosso *pp*

time is nigh When we'll de fy Ah

When we shall foe de fy Ah

time is nigh When we'll de fy

We soon shall see the day ah

He's regent yet to-day

We soon shall see the day When

tra la

tra la

When we shall have our way! ah

Soon comes the day. When we shall have our way! Rule a-

we shall have our way! I will bear this short dis-

tra la la la la la la la la la la la la la la

tra la la la la la la la la la la la la la la

ah

way Well soon have sway!

grace Just as long as you hold place!

la la la la la tra la la la la la la la la la la la

la la la la la tra la la la la la la la la la la la

PREMIER. Allegro.

No pleading now my breast can move. He soon shall find the spot. Where

he shall be com-pelled to prove If guilty, or if not.

Yes We must bend to this de - cree If he's

Yes We must bend to this de - cree If he's

Yes We must bend to this de - cree If he's

Yes We must bend to this de - cree If he's

Yes We must bend to this de - decree If he's

8

Poco meno.

guilt-less he'll be free!

guilt-less he'll be free!

rit.
Though you chain the poet's body, Still his writings ev-er live on, And

guilt-less he'll be free!

guilt-less he'll be free!

Poco meno

a piacere.

all the world shall give the ver-dict, When we are gone.

PREMIER.

'Tis my du-ty to be

KING.

poco rit.

Tell, with-out further
balking Treason when he-gun

IRENE.

Allegretto con moto.

Tell us what he's done!

QUEEN.

talk - ing! Tell us what he's done!

SANCHO.

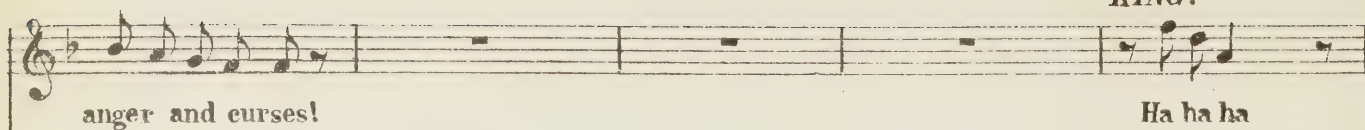
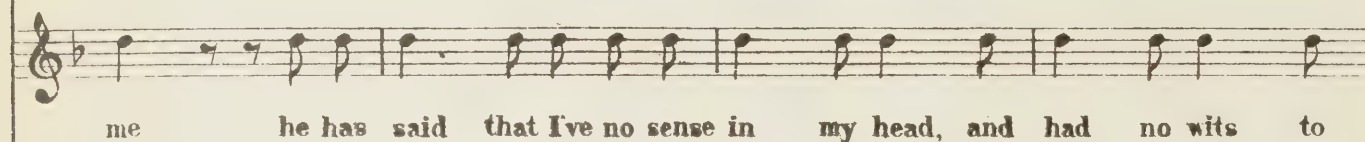
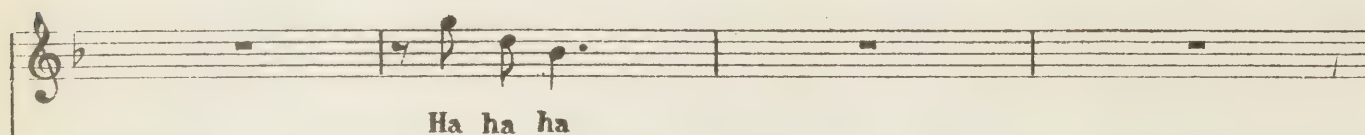
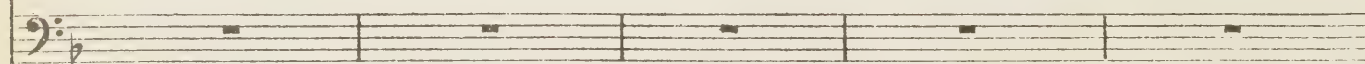
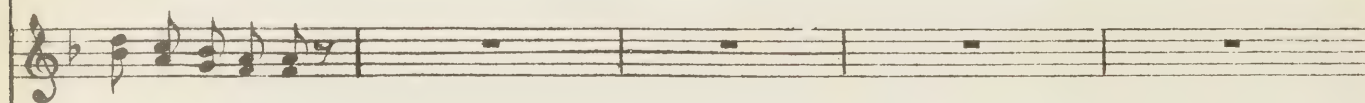
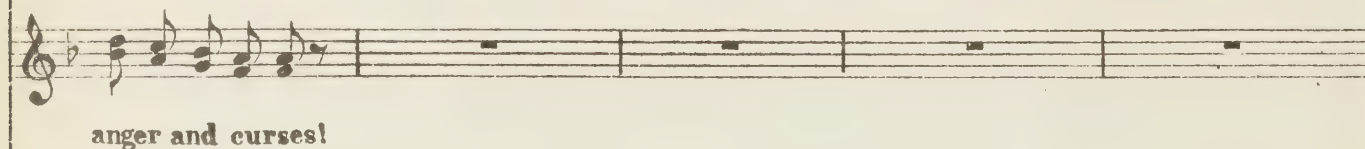
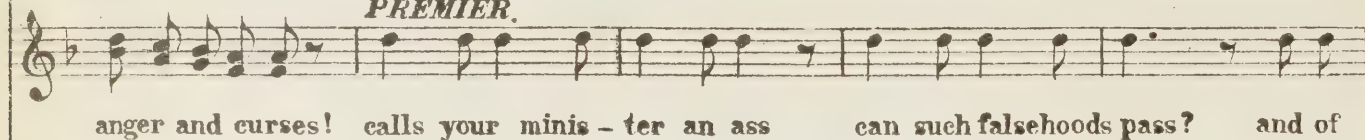
In this small book he's written much, That's

SANCHO & PREMIER.

wicked and ma - li - cious. He spares not rank, nor name, nor fame, In short it is a

The poems that he's writing the verses inditing to rage are inciting and
 shame '
 the poems that he's writing the verses inditing to rage are inciting and
 Such profane writ - - - ing Dire punish - ment is in

vengeance inviting Of us he is lying with scurrilous verses. Nor heeds our replying-^{with}
 vengeance inviting Of us he is lying with scurrilous verses. Nor heeds our replying-^{with}
 vi - ting

KING.*PREMIER.*

IRENE

QUEEN, Well he hit it there yes he hit it there! Haha ha ha ha ha ha ha ha ha

KING.

Well he hit it there yes he hit it there!

spare.

*poco rall.**Allegretto grazioso.*

ha ha ha ha ha ha ha ha ha ha ha ha

KING.

Truly this is jol - ly
Allegretto grazioso.

ha ha haha

ha ha ha ha

fun.

CERVANTES.

what else has he done?

Oh forgive me if you please!

ha ha ha ha

ha ha ha ha

But such jokes as these, always cause me thus to smile,

Let me laugh a while! Ha ha ha ha ha ha ha ha ha ha

IRENE.
Who here could keep from laughing ha ha ha ha ha ha ha ha

QUEEN.
What they so vile - and very wick - ed see seems

KING.

CERVANTES.
Why should one keep from laughing ha ha ha ha ha ha ha ha

SANCHO.

PREMIER.
Tis not for laugh - ter

ha ha ha ha ha ha ha ha ha ha Why keep from laughing
 on - ly pur - est fun to me, Pray pardon me I cannot
 ha ha ha ha ha ha ha ha ha ha Why keep from laughing
 No not laughter should come after!
 Ha ha ha ha ha ha ha I must laugh a - while
 help but smile oh I must laugh a - while
 ha ha ha ha ha ha I must laugh a - while
 Ha ha ha ha ha ha ha I (in rage) they must laugh a - while
 are they laughing *f* ha ha ha ha ha ha they must laugh a - while
 ha ha ha ha ha ha *f* ha ha ha ha ha ha they are laughing ha ha ha

ha ha

SANCHO & PREMIER
Yes, laugh and laugh a - way. But

ha ha ha ha ha ha ha!

ha ha ha ha ha ha ha!

IRENE. pp

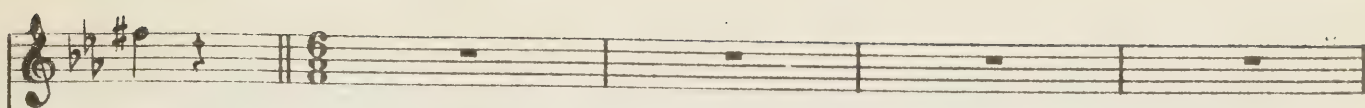
QUEEN. pp This is most jol - ly fun. What else then has he

MARQUISE. pp

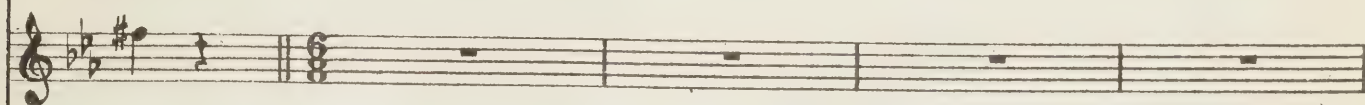
KING. pp This is most jol - ly fun, What else then has he

Ha ha

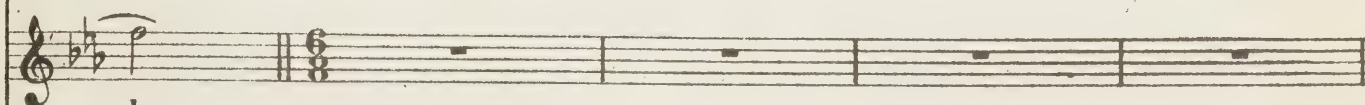
He for this shall pay!



done.



done. In this small book he's writ-ten much, That's wicked and ma - li - cious. He



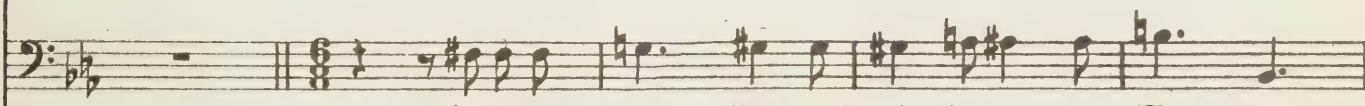
done.



In this small book he's writ-ten much That's wicked and ma - li - cious. He



Ah this book seems to us quite good Its wit is quite de - li - cious. What



We'll teach him soon That such wit is not ju - di - cious.



spares not rank nor name, nor fame, In short it is a fear - ful shame,

spares not rank nor name, nor fame, In short it is a fear - ful shame, The

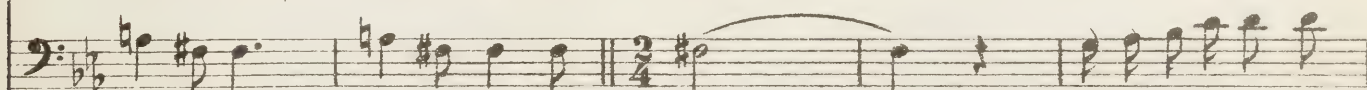
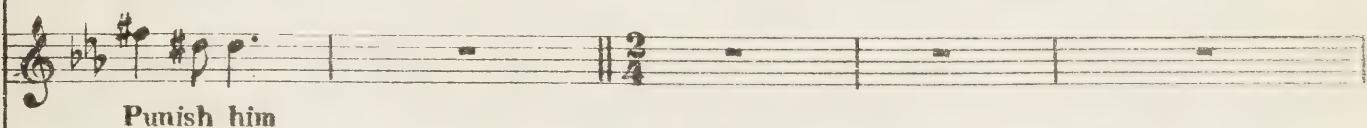
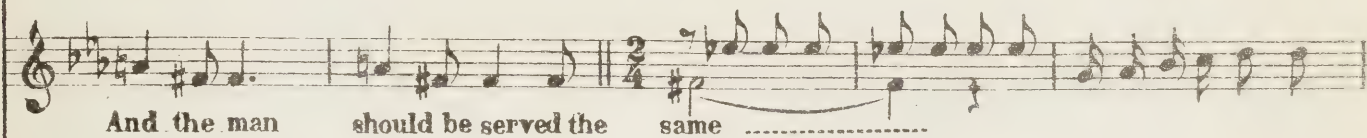
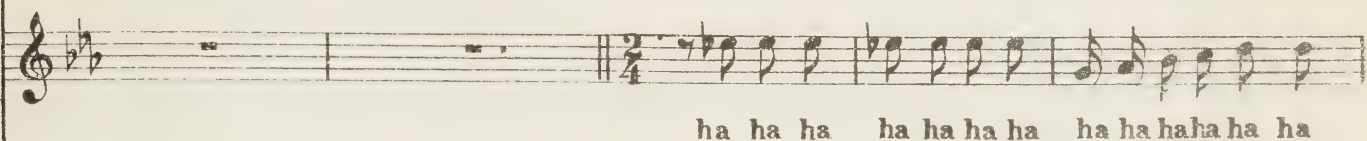
vex - es them we'd like to know, And why they show their an - ger so!

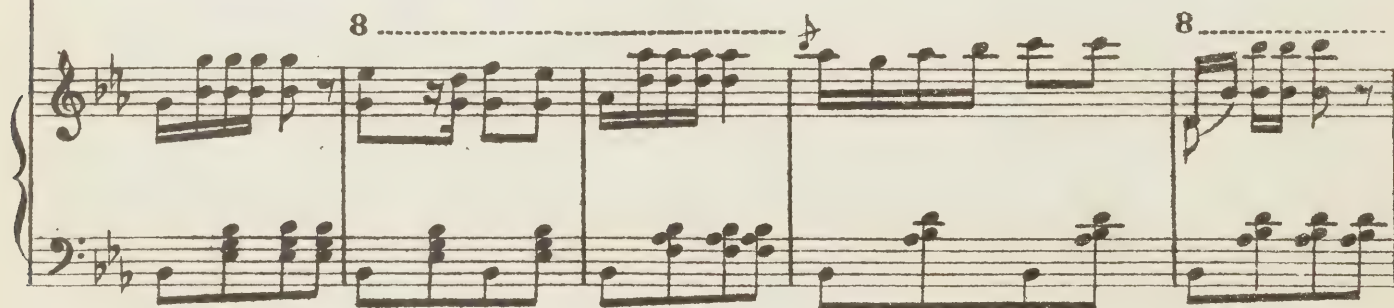
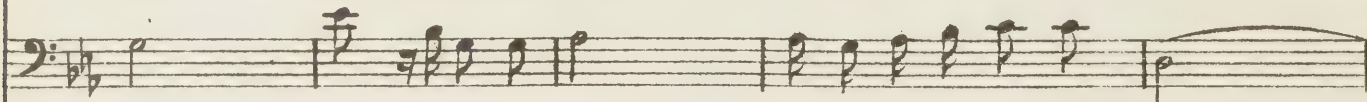
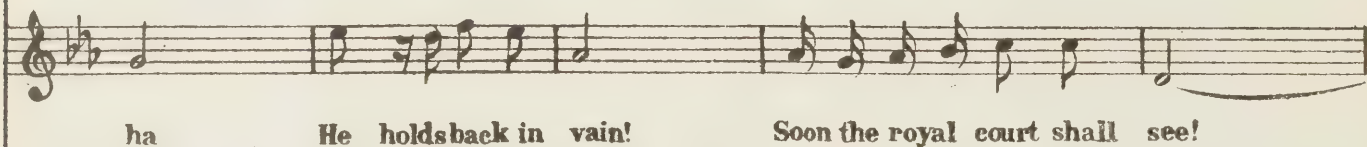
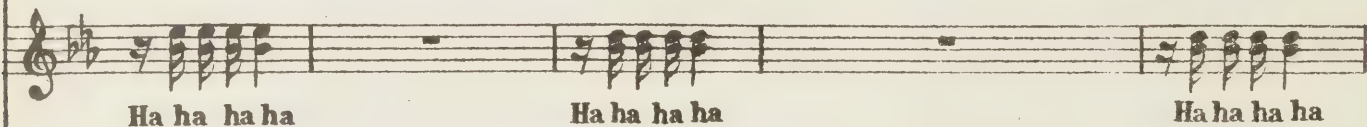
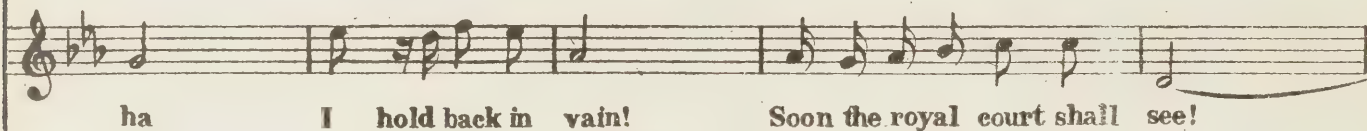
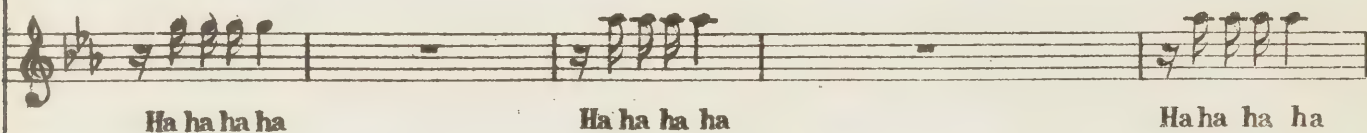
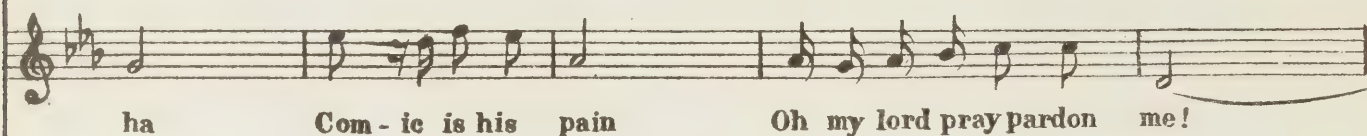
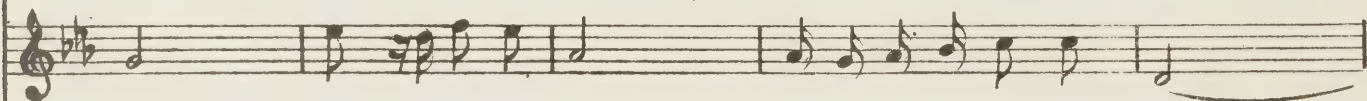
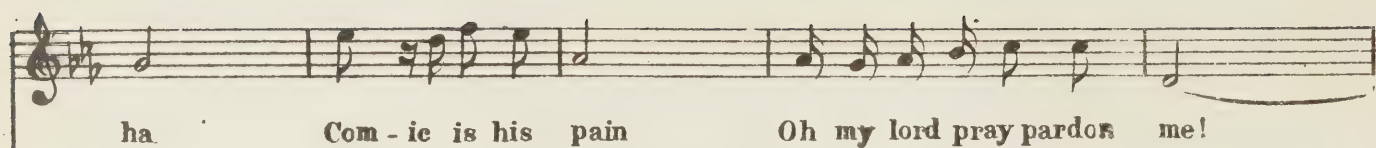
Yes, the book should be given to the flame!

satires he's writing, The poems he's inditing, To rage are in-ci-ting, And vengeance in-vi-ting

Yes his book seems quite bright and dis - creet to be.

satires he's writing, The poems he's inditing, To rage are in-ci-ting, And ven-geance in-vi-ting







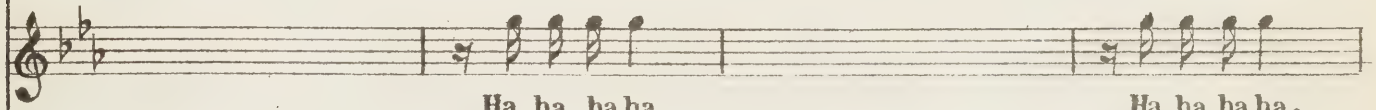
but tis fun you see.

To re-press it is in vain.



but tis fun you see.

To re-press it is in vain.



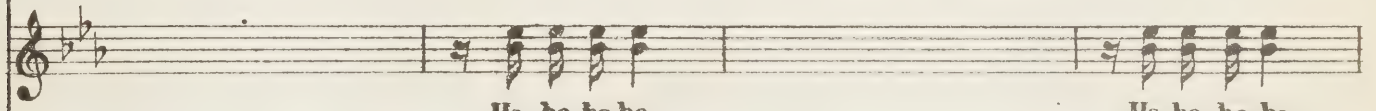
Ha ha ha ha.

Ha ha ha ha.



none dare jest with me.

You may laugh with might and main.



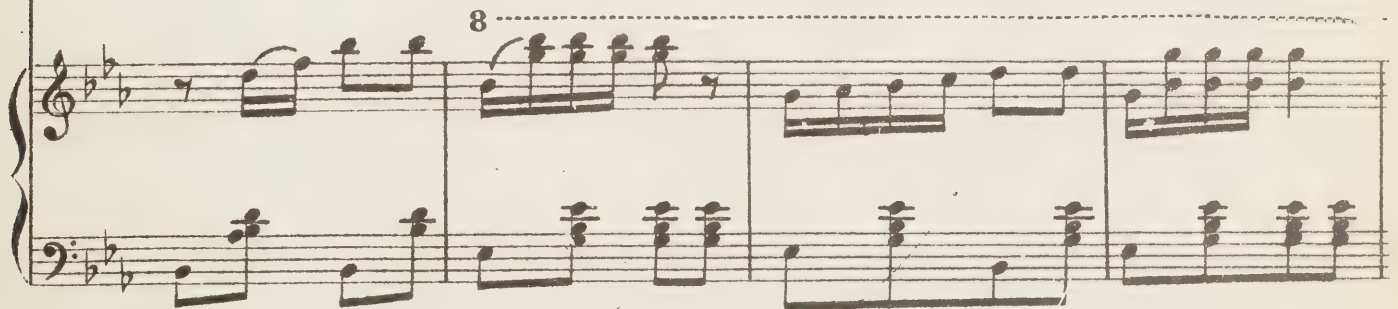
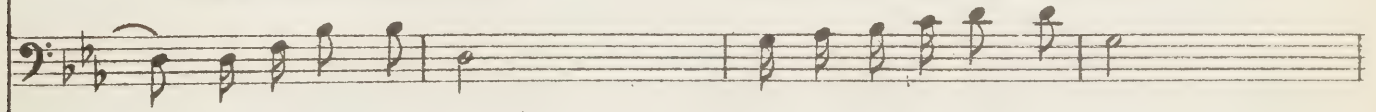
Ha ha ha ha.

Ha ha ha ha.



what the end may be.

They may laugh with might and main.



The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of eight staves. The first seven staves are for the voice, and the eighth is for the piano accompaniment. The lyrics are: "I must laugh a gain. Ha ha ha ha ha ha ha -", "I must laugh a gain. Ha ha ha ha ha ha ha -", "Ha ha ha ha Ha ha ha ha ha ha ha -", "But 'twill bring them pain. Ah, yes -", "Ha ha ha ha Ha ha ha ha ha ha ha -", "But 'twill bring them pain. Ah, yes -", and "8". The piano accompaniment is in the bottom staff, featuring a mix of chords and single notes.

I must laugh a gain. Ha ha ha ha ha ha ha -

I must laugh a gain. Ha ha ha ha ha ha ha -

Ha ha ha ha Ha ha ha ha ha ha ha -

But 'twill bring them pain. Ah, yes -

Ha ha ha ha Ha ha ha ha ha ha ha -

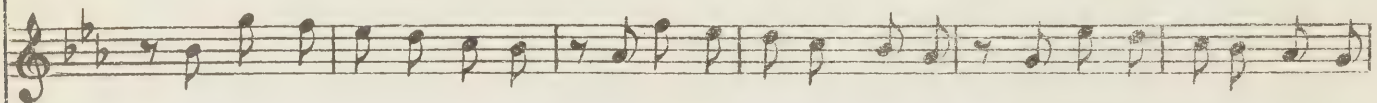
But 'twill bring them pain. Ah, yes -

8

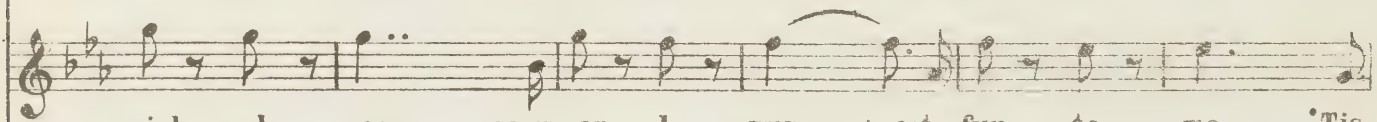




ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha



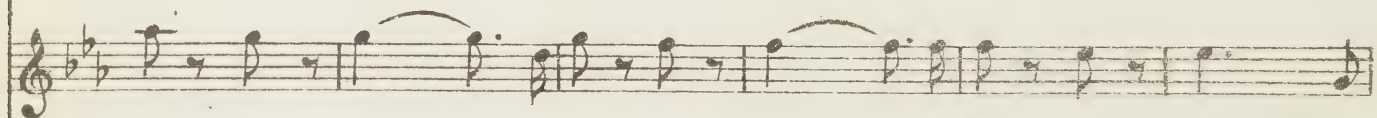
for dire ven - geance will come af - ter, Will come af - ter.



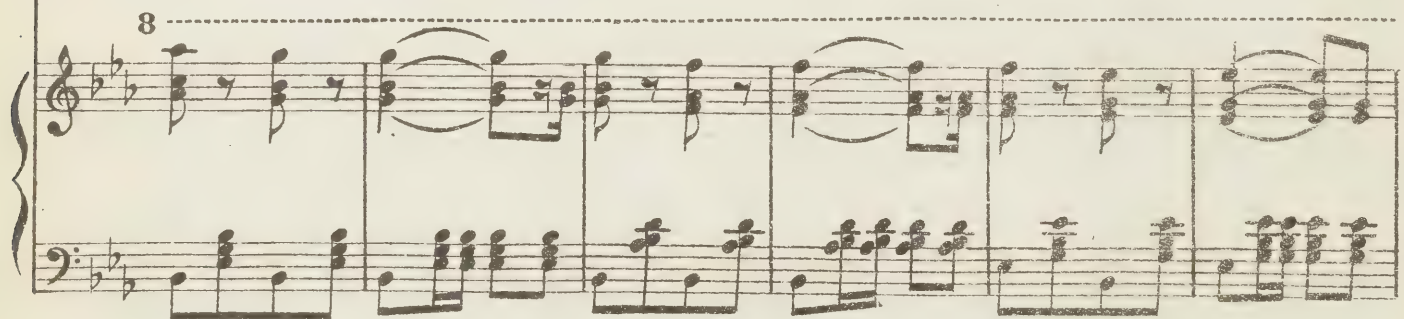
wick - ed see seems on - ly pur - est fun to me. 'Tis

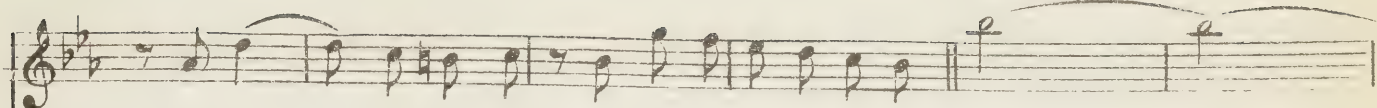


But dire ven - geance may come af - ter, May come af - ter.



But dire ven - geance may come af - ter, May come af - ter.



Piu Allegro.

'Tis food for laughter ha ha ha ha ha ha ha ha.



on-ly food for laughter. ha ha ha ha ha ha ha ha



on-ly food for laughter. ha ha ha ha ha ha



they will learn that they cant jest with me. Laugh a-way, laugh a-way,



this is on - - ly pur-est fun to me. Laugh a way, laugh a-way,



soon his ven - geance in re-turn they'll see. Laugh a way, laugh a-way,



soon his ven - geance in re-turn they'll see. Laugh a way, laugh a-way,



I my laugh - ter cant - - - -

I my laugh - ter cant - - - -

soon your fun will be turned - - - -

I my laugh - ter cant - - - -

soon your fun will be turned - - - -

8

con - tain!

con - tain!

to pain!

con - tain!

to pain!

Tempo 1.

f

8

ACT II.

Nº 7 ENTRE ACT and ROMANZE.

Allegretto.

PIANO.

The first system of musical notation for the piano accompaniment, marked "PIANO." It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (f) dynamic. The right hand features a melodic line with trills (tr) and eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes.

The second system of musical notation for the piano accompaniment. It continues the melodic and rhythmic themes established in the first system, with the right hand playing a series of eighth notes and the left hand providing harmonic support.

The third system of musical notation for the piano accompaniment. It features a more complex rhythmic pattern with eighth and sixteenth notes. The right hand has a melodic line with trills, and the left hand has a bass line with eighth notes. The system ends with a measure marked with an "8" above it, indicating a repeat or a specific measure.

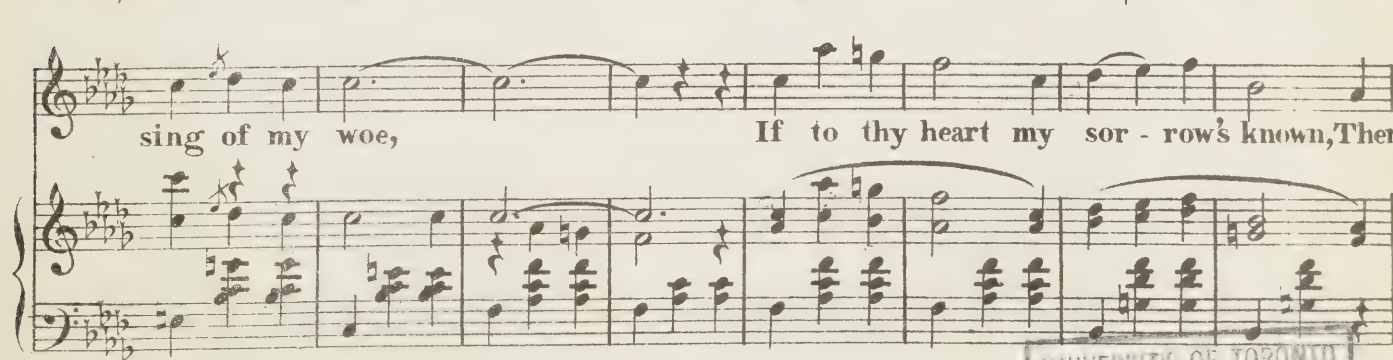
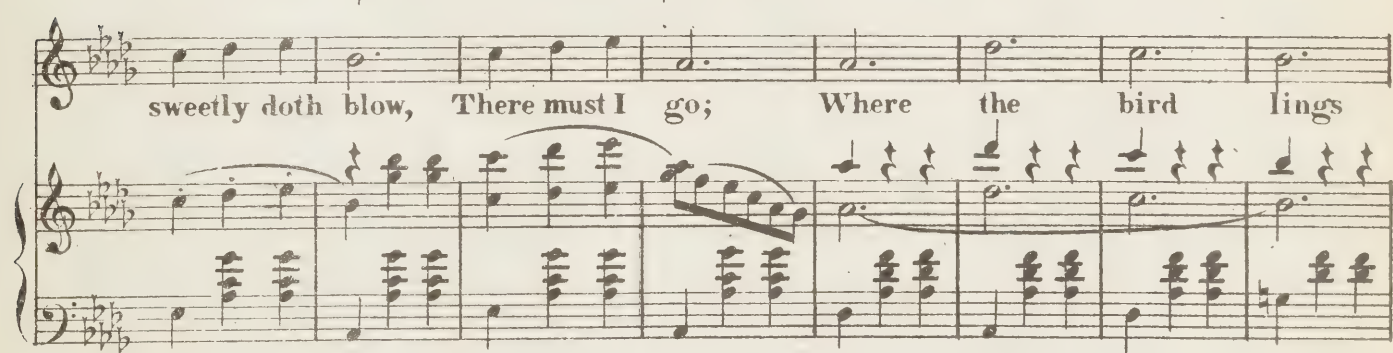
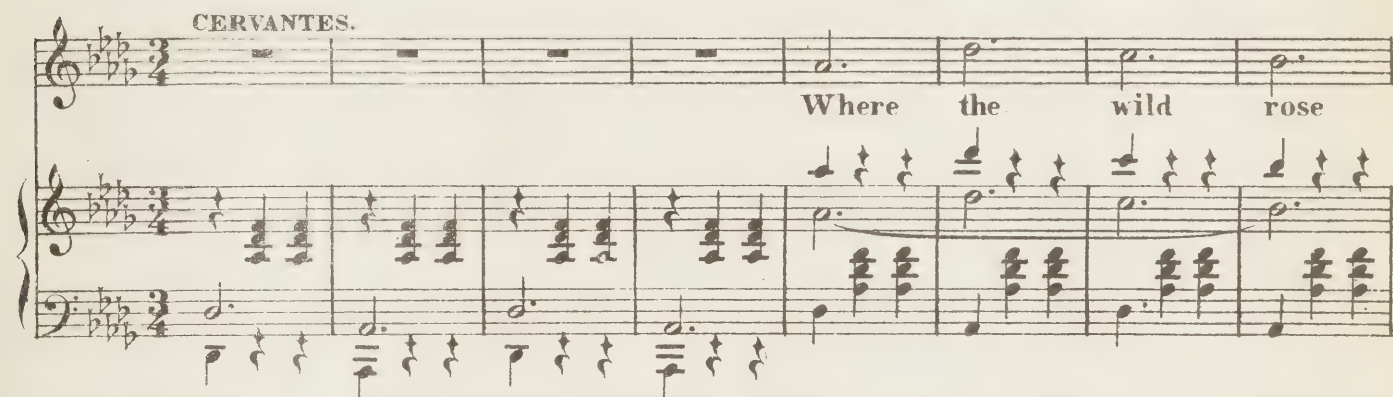
The fourth system of musical notation for the piano accompaniment. It continues the melodic and rhythmic themes, with the right hand playing a series of eighth notes and the left hand providing harmonic support. The system ends with a measure marked with a "p" (piano) dynamic.

The fifth system of musical notation for the piano accompaniment. It features a more complex rhythmic pattern with eighth and sixteenth notes. The right hand has a melodic line with trills, and the left hand has a bass line with eighth notes.

The sixth system of musical notation for the piano accompaniment. It features a more complex rhythmic pattern with eighth and sixteenth notes. The right hand has a melodic line with trills, and the left hand has a bass line with eighth notes. The system ends with a measure marked with a "p" (piano) dynamic and "poco rit." (poco ritardando).



CERVANTES.



it must be of stone, Or it love hath shown, Not left me a -

- lone To sing in sad - den'd tone, ah _____ Where

the wild rose sweet-ly doth blow, There I must go, Where

the night - ingales sing so soft and low; Yes, sing of

my deep woe. _____

Andante.

PREMIER.

SANCHO.

Since so

CHOR.

Since so

PIANO.

Andante.

P

High - ly

S

very weighty now our councils grow, We have promptly come to help our par-ty.

very weighty now our councils grow, We have promptly come to help our par-ty.

honord colleagues, You are prompt I know, And I bid you all a welcome hearty.

L'istesso tempo.

P Let us all be seated now, and set at once to work; Here are schedules which we all must study

Allegretto moderato.

8 *stringendo.* Here's what comes

pp

P first then, For what we want, is to crush Cer-van-tes. Then sign the

S Yes, yes, Cer-van-tes.

Yes, yes, Cer-van-tes.

P papers, For what we want is to hold Cer-van-tes, We'll crush Cer-van-tes.

S We'll crush Cer-van-tes.

We'll crush Cer-van-tes.

f *p*

P We'll de - fy him, Let us try him In le-gal

pp

P sitting, But not wildly, Slowly, mildly, as is be-fitting.

S Yes, this sitting, Yes, 'tis be-fitting.

Yes, this sitting, Yes, 'tis be-fitting.

p

p

P I think my brothers, Our one-voiced chant is: Down with Cervantes!

f

P Let's

S Down with Cer-van-tes! Yes

f

f

pp

POLICE MINISTER.

PREMIER.

hear what our police have found, hm hm, well well, I've looked a - round, These

would they have suspicions sound; He is a trai - tor, I'll be bound!

SANCHE.

JUSTICE MINISTER.

To find a record bad, I fail, He has not yet been put in jail, No special charges I can

MINISTER OF WAR

bring, He has not sto - len a - ny - thing. As yet his course is pure to view, As soldier

PREMIER.

poco rit.

Hm Hm, don't wor - ry, I am finding some charges that are quite as
and ci - vi - lian too.

poco rit.

is pure to view, ci - vi - lian too, His course is pure to
His course you say as soldier brave! As soldier and civilian

poco rit.

Tempo I.

P

bind-ing,

But pause a bit, Be-fore we hit, He's a ver-y quick wit, And we may be

view.

Tempo I.

p

poco rit.

a tempo.

S

bit, for he can write, So that 'twill bite, yes that his taunt is, this ab-surd Cer-

poco rit.

a tempo.

p

S

-vantes. With women too, he all can do, Yes that he vaunt is, of this Cer-

with this Cer-vantes.

PREMIER.

S

-van-tes, this vile Cer-vantes. Well, that stay, all the same to me, I will that he a

this vile Cer-vantes.

p

p traitor be, He bothers me, and he must fall, *pp* I'll make him small, so small, so

small, We'll make him small, so small,
He bothers us, and he must fall, We'll make him small, so small.
He bothers us, and he must fall, We'll make him small, so small,
He bothers us, and he must fall, We'll make him small, so small,

pp so small, (Whispered.) so small, so small. Des-
pp so small, so small, so small, so small,
pp so small, (Whispered.) so small, so small.,
pp

Piu Allegro.

troyed he must beat a single blow. Now mark, my lords, how I to work shall go.

L.B.

When foes e'er are tried by me, Then my questions fly so free, I brow-beat them,

scold them, cheat them, Till they don't know where they be; And scribblers I treat this way:

poco rit. *a tempo.* *poco rit.* *p* *tempo.* *p*

never caring what they say, Give them all an in-di-ges-tion, Till they catch in some small

rit. *rit.*

lie, Caused by my endless quip and question. That's the way to blow them sky-high.

p

P

high high high high high high high high high high high high high high high high, Yes that's the way to blow them high.

SANCHE.

Kill them off with quip and ques - tion, That's the way to blow them sky high,

Kill them off with quip and ques - tion, That's the way to blow them sky high,

high

PREMIER & SANCHE.

high high high high high high high high high high high high high high high high, That's the way to pump them

high high high high high high high high high high high high high high high high, That's the way to pump them

dry.

dry.

1. PREMIER. 2.

When

Allegro moderato.

IRENE.

CERVANTES.

PREMIER.

CHOR.

Allegro moderato.

PIANO.

Great professors Learned Doctors have from Sala - man - ca hied Path-o -

Great professors Learned Doctors have from Sala - man - ca hied Path-o -

Great professors Learned Doctors have from Sala - man - ca hied Path-o -

- logic, Phy-sio-log-ic, They will on this case de-cide, As con-ci-li-um,
 - logic, Phy-sio-log-ic, They will on this case de-cide, As concii-li-um,
marcato. As concii - li - um,
f

medicum, We must di-agnose it, Find this great trou - ble's Genesis, Ex na-
 medicum, We must di-agnose it, Find this great trouble's Genesis, Ex na-
 me - di - cum, We must di - ag - nose it, This great troubles Genesis, *tr*

- tu - ra ho-mi - nis, This great trou - ble's Gen-e-sis, Ex na-tu-ra hominis, From Sala-
 - tu - ra ho-mi - nis, This great trou - ble's Gen-e-sis, Ex na-tu-ra hominis,
 Ex na-tu-ra homi - nis, this great trouble's Genesis, Ex na-tu- ra hominis,
p

PREMIER. IRENE. PREMIER.

I - manca come our ranks, For which receive my thanks. We'll study into his wild pranks, A -

P gain receive my thanks. Pray

Let's di - agnose, for we sup - pose The sickness is of wondrous might.

Let's di - agnose, for we sup - pose The sickness is of wondrous might.

P count up - on my grat - i - tude, If you can find him cra - zy quite, I

I nev - er stud - ied med - i - cine, So I have called you all in. Cer -

P van - tes! En - ter here! Cuckoo!

IRENE.

Cer-vantes he?

The youth's de-light, the

coun-tries' pride, Whose wit with learn-ing was al-lied, Who had more

sense than those who rule, The wi-sest of the court a fool, a

PREM.

CERVANTES. Allegretto moderato.

fool,

a thorough fool!

a fool!

poco rit.

ha ha ha ha ha ha ha

a fool!

poco rit.

ha ha ha ha ha ha ha

poco rit.

8

IRENE.

CERVANTES. PREMIER.

IRENE.

Sit down!

Sit down! No you!

Mark what I'll bring to view!

ad lib.

Moderato.

125

pp
A thor-ough-ly ab-nor-mal brain, Is this which shortly I'll explain, With

man - y bump and hol - low flat, Com - par - i - son will prove you that.

Allegretto.

1. Here in the centre 'tis hil - ly, There's roguishness sits
2. Here in this organ, In-ven - tion, And ver - y large 'tis

here, Here two bumps are not sil - ly, For wit and soul ap -
found, Now here 'tis my in - ten - tion, To show that thoughts a -

pear. The eyebrows wide, I ween, show much, perception
- bound. This un - der here I prove to be, the seat of

keen. This hil - lock at the side, Where fan - cy doth a-bide, Shows
love. And here up - on this side, Is hon - or, truth and pride, And

(Pointing to the head of the Premier.)

wit and wis - dom wondrous clear, Now not a trace like that is
here a love for art has place, Of such things here, there's not a

1.

here, No not a trace like that is here!
trace, Of such things here, there's not a trace!

No not a trace like that is here!

Of such things here, there's not a trace!

Of such things here, there's not a trace!

2.

Here thoughts cabal-is-tic, Here views e-go-tistic, Here are bumps artistic, And here are things quite

stringendo.
mystic; Here 'tis i-deal-is-tic, Here 'tis eu-lo-gis-tic, Here 'tis re-al-is-tic, Yes,

ritard. *Allegro moderato.* *poco meno.* *rit.*
yes, this head's quite mystic, It's shaped quite out of rule, And so he is a fool.

Allegretto (jestingly.)
pp Straight jacket, we might use, Yes, doc-tors, if you choose.

straight jacket, he would use, straight jack-et,
straight jacket, we would choose,

tr. *pp*

we would choose.

straight jack - et we would choose.

CERVANTES.

Ha! what a monster comes to me, Rhi-noc-e-ros 'tis, I see, Cam-el per-

(may also be spoken.)

PREMIER.

-haps, or Bear! Whence came the monkey standing there? You're

CERVANTES.

wrong, 'Tis I, a man, you see. A man? Good! Ah, this pleases

me, For I'm a great man-eat-er, And you look quite de-light-ful.

PREMIER.

And roasted you'll taste sweeter. Ah, this is get - ting fright - ful!

IRENE.

Don't come near me! Keep off I say! Do not be harsh, he must have his way.

CERVANTES.

cresc.

How well you please me! You're jui - cy, I see, Come nearer, Yes come

near - er, Do not stand off quite so far, Let's feel how fat - ty you are.

IRENE.

Oh don't be so harsh, just

PREMIER.

Don't come near me! Keep off I say!

hu-mor his way.

Don't be so harsh, but give him his way.

Don't be so harsh, but give him his way.

Don't be harsh, but give him his way.

Ha ha ha ha ha ha!

Ha ha ha ha ha ha!

We

Andante.

all are sometimes fool - ish, All hail to fool - ish - ness! Which

Andante.

Allegretto.

ver-y of-ten comes, Our pro - sy lives to bless.

1. Ah nonsense 'tis, that joyous sings, That cheers our days and pleasure brings, It
 2. He who to-day would wis-est be, The biggest fool of all is he, But

1. and pleasure brings.
 2. of all is he.

8

does not pay, too wise to be; In nonsense too much fun we see, Yes,
 he whose words are full of fun, Will see how soon the prize is won, And

1. much fun we see.
 2. the prize is won.

wis-dom now, is all played out, For nonsense then, we raise our shout, The
 he who strives de-mure and sad, Will ver-y soon be class'd as mad, The

1. we raise our shout!
 2. be class'd as mad.

3

fools, the fools are always sure to thrive, Then shout with me, May nonsense live, The fools are always
fools, the

pp

sure to thrive, Then sing with me: May non-sense live! Yes, I a coun-sel good do give, Then
Yes, he a coun-sel good do give, Then
Yes, he a coun-sel good do give, Then

rit. a tempo. rit. rit. rit.

rit. f a tempo.

sing with me: May nonsense live, Yes, sing with me: long may it live!
sing with him: May nonsense live, Then sing with him: long may it live!
sing with him: May nonsense live, Then sing with him: long may it live!

8

1 8 2

Moderato.

PREMIER.

PIANO.

Listesso tempo.

am-i - ty. Yes I hid all in-ner sor-row-ing, And com-fort at heart I was

pp

Valse.

borrowing, That I was a-ble, At such a ta-ble, Still to keep, to keep my

f *p*

face quite straight, With all such hor-rors on my plate. Thus one can see,

noth-ing moves me, Highest of high diplo-ma-tists am I, Highest of high diplo-

- ma - tists am I.

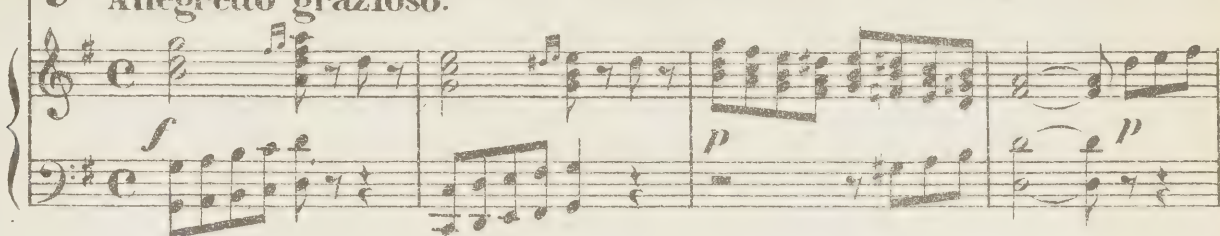
f *8* *fz*

Allegretto grazioso.

CERVANTES. 


SANCHO. 

PREMIER. 

PIANO. 

S Your Ex-cel-lence shall find good cheer In this our lit-tle cas-tle here.

P Your Ex-cel-lence shall find good cheer In this our lit-tle cas-tle here. We asked you

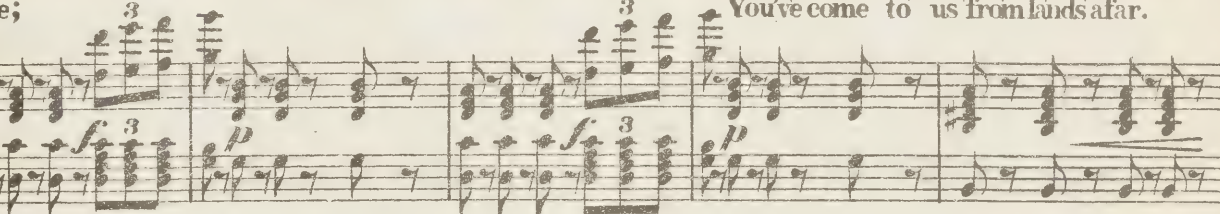
tr 

p (harshly.)

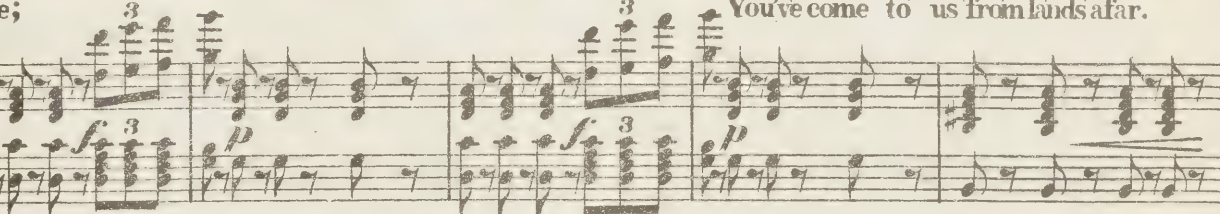
C Conference 'twas that we confer, quite

S We have come here.


P here;



P You've come to us from lands afar.



C right, how full of words you are! We must work a tri-fle fast, Come to bus-i-



C

- ness at last. Let us con-fer, Let us con-fer, Let us be-gin!

f *dim.* *f* *f* *p*

P (touchy.) (aside to Sancho.)

Well sir, we know the haste you're in; This statesman from a foreign land Has ways I do not un-der-

p *p* *f* *f* *p*

S (aside to Prime Minister.)

But he's of ver-y high de-gree, We'd bet-ter gen-tle with him be.

P - stand.

f *f* *f* *f* *f*

C

From all views I am dis-sent-ing That are not just like my

f *p* *fz* *p* *fz* *p*

C

own, Nev-er, Nev-er! do I need complimenting.

p *p* *p* *p* *p*

(aside to Premier.)

S He is quite im-per-ti - nent! im-per-ti - nent!

P (with a forced smile.) That I no - tice by your tone! He is most im-per-ti - nent!

Allegro.

S Pst! we mean: in-tel-li - gent!

P Pst! we mean: in-tel-li - gent, in-tel-li - - gent!

Allegro.

C I don't use words false and ly - ing, Other, stronger means I try; He who differs from my views,

He re - ceives a good black eye. In Oc - ci - dent, O - ri - ent too, I

thrash my foes quite black and blue, And all the chief guides of my course, Are pow'r and

8. *crese.* *f*

Moderato.

S force But pow'r and force. (anxiously backing away.)

P His gestic-u - la - tions are go - ing quite a deal too

(timidly.) CERVANTES.

S Would your Excel - len - cy rather? No! At once begin the

P far!

Allegro.

C matter. I don't use words false and ly - ing, Oth - er strong - er means I try;

S He don't use words false and ly - ing, Oth - er strong - er means he tries;

P

Allegro.

p sempre staccato.

cresc.

S He who dif - fers from my views, He re - ceives a good black eye. In Oc - ci - dent, cresc.

S He who dif - fers from his views, He re - ceives some good black eyes. In Oc - ci - dent, cresc.

P

C O - ri - ent too, I thrash my foes quite black and blue, And all the
 S O - ri - ent too, He thrash - es foes quite black and blue, And all the
 P

8

cresc.

C chief guides of my course, are pow'r and force, Pow'r and force.
 S chief guides of his course, are pow'r and force, Pow'r and force.
 P

8

Piu lento.

CERVANTES.
 P What think you then, my lord? How do mat-ters stand? I think, I think

SANCHO.
 C A great great deal! PREMIER. These are the views that I too, feel.
 That's what I thought, too, statesman grand. What

8

fz

CERVANTES.

does your lordship think of Turkey's plea? Well well of that its

all the same to me! PREMIER. In him a statesman great I see.
Ah with your reasons I agree

fz

CERVANTES.

what is the French idea? Their policy is queer! I do not yet quite

SANCHO.

CERVANTES.

know. I tho't he'd answer so. with heat they're all a-
hum! hum! from Italy. what's heard now?
pp

PREMIER.

CERVANTES.

glow and what is new from Russia, all there is ice and snow. SANCHO.
This statesman

CERVANTES.

know of

every thing doth the German Empire then, has Bismarck now done aught?

f p

SANCHO.

Bismarck of. Bismarck I can nothing guess or tell ana hes

PREMIER.

It is a secret

Moderato.

secret, as I thought. I

I know it well But what will England do, that's the next question.

Moderato.

f fz p fz p

CERVANTES: *rit.*

SANCHO.

Yes England ah England well!

PREMIER.

just was a- bout to make that same suggestion. Now to us quickly

rit. *fz* *pp*

Allegretto.

tell. In England they've a game, that settles every claim, With
A man may have, well say, his honor filched away, Then

Allegretto. *p*

high or low the same, they have this little game and each one likes it
comes no wild af- fray with pistols bright and gay he's not in duty

there, and strives to play it fair, and when disputes are rife,
bound to make his honor sound, by boring in a hole,

then this can end the strife. When both sides all
which shall let out a soul. No he braces

words are spurning them to this then both are turning Better
firm and steady then he puts his fists up ready Better appeal there is none

yes they box they box, and one two three tis done - - -
They box they box and

They box up with fists and one, two, three 'tis
one, two three 'tis done They box up with fists

done! up with fists they box with their fists and one, two, three, 'tis done.
up with fists They box with their fists and one, two, three, 'tis done.
They box with their fists and one, two, three, 'tis done.

This is the parry, this the blow then without mercy, whack! they go yes

in boxing, boxing, boxing, boxing, we've a show! This is the par-ry This the blow,
This is the par-ry This the blow,

Then without mer-cy Whack they go, Yes in boxing, boxing,
Then without mer-cy Whack they go, Yes in boxing, boxing,

boxing, boxing, we've a show.
boxing, boxing, we've a show.

ff *tr*

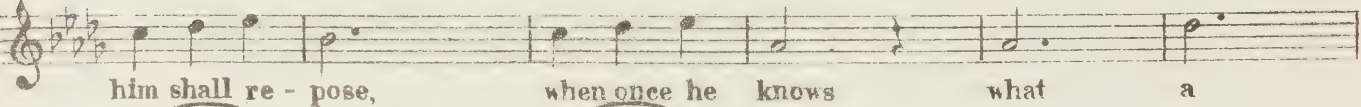
No. 12.


Allegretto. (with expression.)

CERVANTES  Bright - er glance on

KING. 


PIANO. *Allegretto.* *pp* 

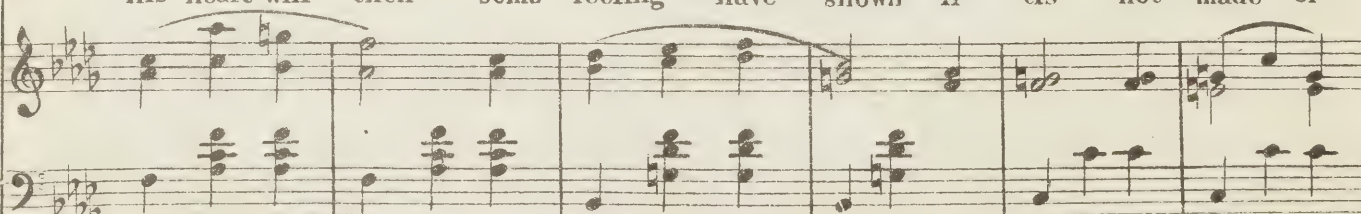
 him shall re - pose, when once he knows what a



 Heav - en here for him glows



 His heart will then some feeling have shown if 'tis not made of



stone, and his fond-est, heart-felt love will a-tone, for

all ne-glect he's shown, Ah

bright-est glance on him shall re-pose, when

pp

once he knows what pure Heav-en a-

rall.

true love oft be - stows - - KING. (to himself)

What pure

rit. Heaven a true love oft be - stows! (calls.) (Marie my wife!)

N^o.13 FINALE.

Maestoso.

CHOR.

PIANO.

f

ben marcato.

Hail to our land our monarch all hail! May he in war and in

Hail to our land our monarch all hail! May he in war and in

peace still pre-vail! See round the throne a worship-ful band! Formed by the

peace still pre-vail! See round the throne a worship-ful band! Formed by the

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, featuring chords and triplets.

MINISTER (anxiously among themselves.)

Ha the pair, u-ni-ted are a-gain! Our

no-bles of this our land!

no-bles of this our land!

The second system also consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment, featuring chords and triplets.

PREMIER. (aside to the ministers.)

You need not yield to fear Our victory - is
efforts are vain quite in vain!

fx *dim*

cres *poco stringendo*
near, I'll come to pow'r a - gain well come to power a - gain!
well come to power a - gain!

cres *poco stringendo*

tempo 1° *IRENE.*
United now a - gain the pair, and sunlight

tempo 1° *pp*

shines so bright and fair; The storm has past And now at last U-ni - ted are the two a-

gain U-ni - ted now a-gain the pair, And sunlight shines so bright and fair. The storm is

QUEEN.

U-ni - ted now a-gain the pair, And sunlight shines so bright and fair. The storm is

KING.

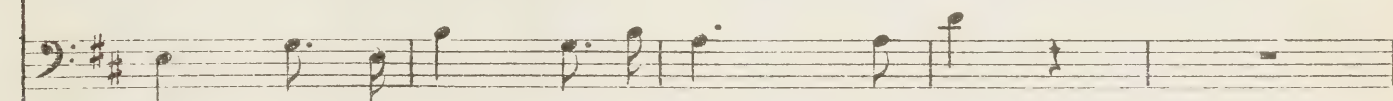
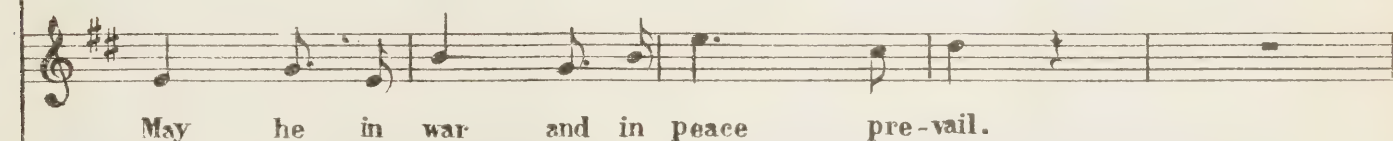
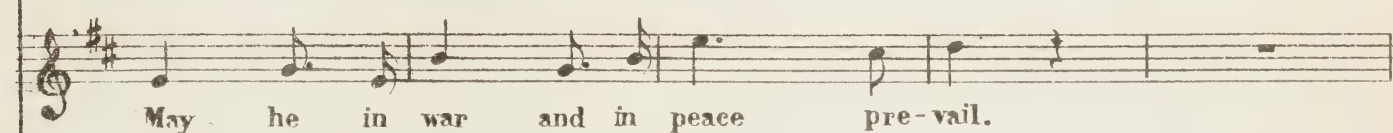
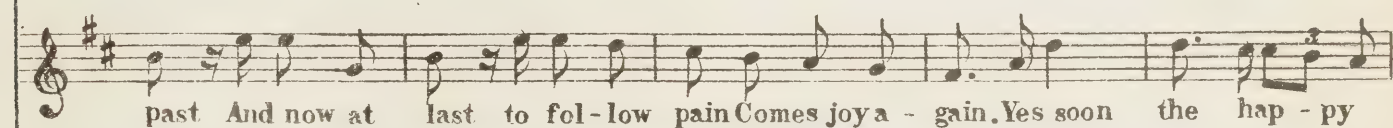
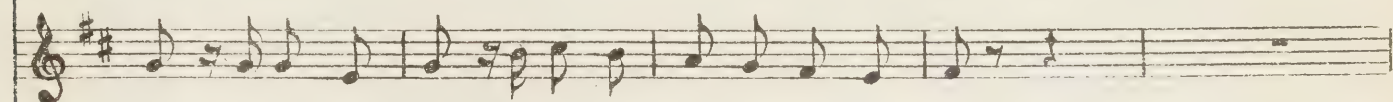
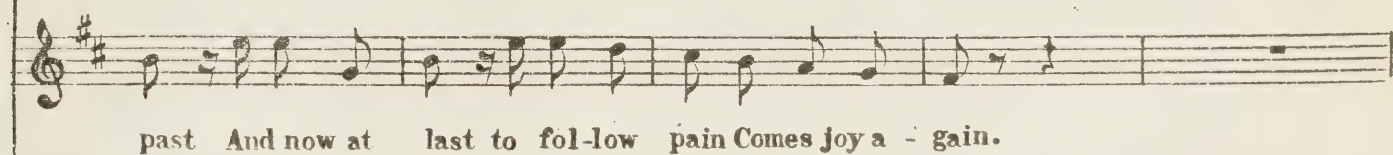
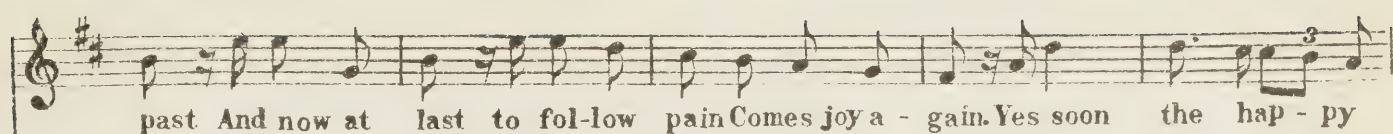
U-ni - ted now a-gain the pair, And sunlight shines so bright and fair. The storm is

CERVANTES.

Hail to our land! Our mon - arch all hail!

Chor.

Hail to our land! Our mon - arch all hail!



end we'll gain - - The fight is done, And truth has won, And past is pain. Yes soon our

Yes our

end we'll gain - - The fight is done, And truth has won, And past is pain. Yes our

vain. They're one a - gain Our ef - - forts are vain, Are in vain. Yet we'll not

f

p

end, Our glo - rious end, we will attain. - - The fight is done, And truth is won, And past is

end, Our glo - rious end, we will attain. - - The fight is done, And truth is won, And past is

yield to fear, Our vic - to - ry is near, We'll come to our power soon a -

pain, How great our joy and without al - loy, the regents sway finds its end to -

pain, How great our joy and without al - loy, the regents sway finds its end to -

pain,

gain!

How great our joy and without al - loy, the regents sway finds its end to -

day! I would I might cry out a - loud It has served him right, How great our

day!

IR. u. Q.

KING.

CERVANTES. How great our

MARQUISE.

How great their

He's lost his might, to our de - light it serves him right, How great our

How great our

tr *tr* *tr* *tr* *tr*

joy, and without al - loy, the regents sway comes to end to day and with de -

joy, and without al - loy, the regents sway comes to end to day and with de -

joy, and without al - loy, but still our sway has not passed a - way al though they

joy, and without al - loy, the regents sway comes to end to day and with de -

joy, and without al - loy, the regents sway comes to end to day and with de -

The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems. The first system contains four staves of music, with the first three staves having lyrics underneath. The second system contains four staves of music, with the first three staves having lyrics underneath. The piano part is written in the bass clef, and the voice part is written in the treble clef. The lyrics are: "joy, and without al - loy, the regents sway comes to end to day and with de -", "joy, and without al - loy, the regents sway comes to end to day and with de -", "joy, and without al - loy, but still our sway has not passed a - way al though they", "joy, and without al - loy, the regents sway comes to end to day and with de -", and "joy, and without al - loy, the regents sway comes to end to day and with de -".

stringendo

-light we cry a - loud, It

has served him right it served him right It served him

-light we cry a - loud, It

has served him right it served him right It served him

wish much that it might we

are in the right we are in the

-light we cry a - loud, It

has served him right it served him right It served him

-light we cry a - loud, It

has served him right it served him right It served him

ff

a tempo

right it serves him right quite right.

right it serves him right quite right.

right it serves him right quite right.

right it serves him right quite right.

right it serves him right quite right.

8

a tempo

Piu lento. MASTER OF CEREMONIES.

Maestoso.

The king now ascends the throne, Now all sa - lute him!

p

ff
Hail to our land, Our Monarch all hail! May he in peace and war pre-vail!

ff
Hail to our land Our Monarch all hail! May he in peace and war pre-vail!

ff

KING.
Most honored no-bles I wel-come you, And I will govern you well and

ff

KING(reading)
true!

f
Hail our monarch Hail! Hail our monarch Hail!

f
Hail our monarch Hail! Hail our monarch Hail!

f

8

Molto moderato.

Spoken.
Till now alas, has weakly governed, The regency our noble land. I now their rights am over -

throwing. And ne'er shall set them up again.

*Allegro maestoso.**KING. (triumphantly handing him the paper.)*

The

PREMIER.

Who wrote the speech, your Majesty, I beg?

Hail! our Monarch Hail!

Hail! our Monarch Hail!

Hail! our Monarch Hail!

Hail! our Monarch Hail!

Hail! our Monarch Hail!

Queen herself has written this, you see!

PREMIER (*Comparing it secretly with the writing on the handkerchief*)
Just like the writing here! Ha ha How well it

p *cres*

fits!

Tempo di Valse. *QUEEN.*

Bright as a ray from the heavenly heights gleaming, We

p

feel in our hearts That a great joy is beaming, A flash comes to us In the

CERVANTES.

Yes in our hearts now a great joy is beaming, Yes a flash in the

darkest of night And it brought freedom back to our long waiting sight. See oh how

KING.

See oh how

darkest of night And it brought freedom back to our long waiting sight. See oh how

pale and embittered they're bending Their rage wont a-vail For their long reign is end-ing, Their

pale and embittered they're bending Their rage wont a-vail For their long reign is end-ing, Their

plots have been deep But the end now has come, And with anger and pain they are dumb.

plots have been deep But the end now has come, And with anger and pain they are dumb.

Praise to the Lord from whom our de - li - verance has come!

What good luck this hand - kerchief has

Praise to the Lord from whom our de - li - verance has come!

Who all our foes now has stricken dumb Yes from him our freedom's brought.

Now I have them all -

Who all our foes now has stricken dumb yes from him our freedom's

Who all our foes now has stricken dumb yes from him our freedom's

come Now we are free, yes well see The regent's vile powers
beneath my thumb We to

come now we are free, yes well see the regent's vile powers

come now we are free, yes we'll see the regent's vile powers

swift - ly flee, Loud loud sound thro the land

power soon a - gain now shall come, Much too soon yet you cry much too soon yet you

swift - ly flee, Loud loud sound thro the land

swift - ly flee, Loud loud sound thro the land

8

Prince and Peasant one band, ah

cry, we shall win by and bye, we shall win by and by your reward will be hard your re-

Prince and Peasant one band as by Heavn it was

Prince and Peasant one band as by Heavn it was

In this hour brighter power fills the land.

ward will be hard, For we yet near the throne can stand.

planned In this hour brighter power fills the land.

planned In this hour brighter power fills the land.

ff

KING. (taking it with surprise.)

PREMIER. (approaching the King with the handkerchief.)

A handkerchief, Her's! oh what

Your majesty deign on this to cast your eyes

pp

pp

p

f

KING (reads aside) Tis a Queen who loves thee though thou art no monarch!

dismal sur-prise.

con espressione

f

Valse.

QUEEN. (watching the King with anxiety.)

Threatening

KING.

Ha 'tis her hand, yes tis she theres no room here for doubt

MINISTER (watching)

Yes tis her hand, yes it is her own hand,

Valse.

now is his glance, - ah I fear some mischance! What has

QUEEN (aside)

KING. (turns from Queen and in deep emotion conceals the handkerchief.)

- ing *PREM.*

SANCHO

Tis as we planned - - yes their joy now is turned into pouting!

yes their joy now is turned into pouting!

f *p*

Ha they have won and have filled all his heart now with

IRENE.

come

CERVANTES

Ha they have won and have filled all his heart now with

f *p*

doubt - ing!

KING. (decided.) *(half loud to the Queen.)*

Well be it so at an end 'are our

doubt - ing

8 *p*

vows You no more are my spouse. You at once must a - way, You must leave here to -

QUEEN overwhelmed.

I must leave here today?

(to Cervantes.)

day!

I command. Leave me today! And you too you are blamed

eres

IRENE & QUEEN.

a tempo

decrease

poco rit.

Oh!

Leave now this land!

decrease.

f *poco rit.*

a tempo

p

CERVANTES

Ah this e - vil they've planned it

MARQUISE.

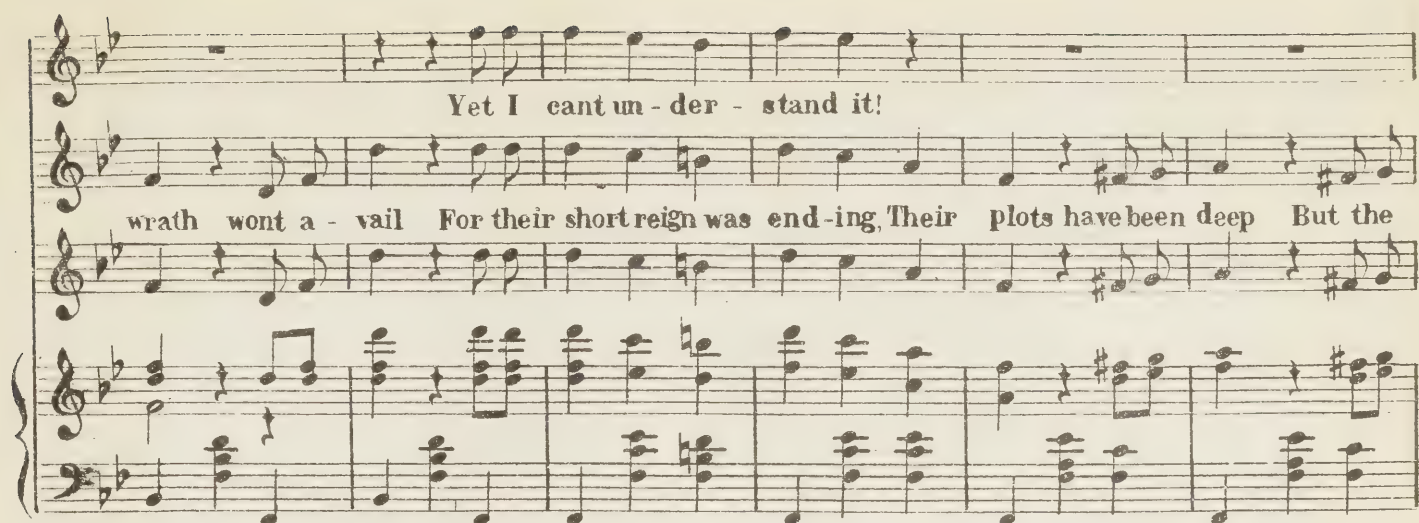
(Imitating the previous chorus of their opponents.)

PR. SANCHO.

See oh how pale how em bittered they're bending; Their

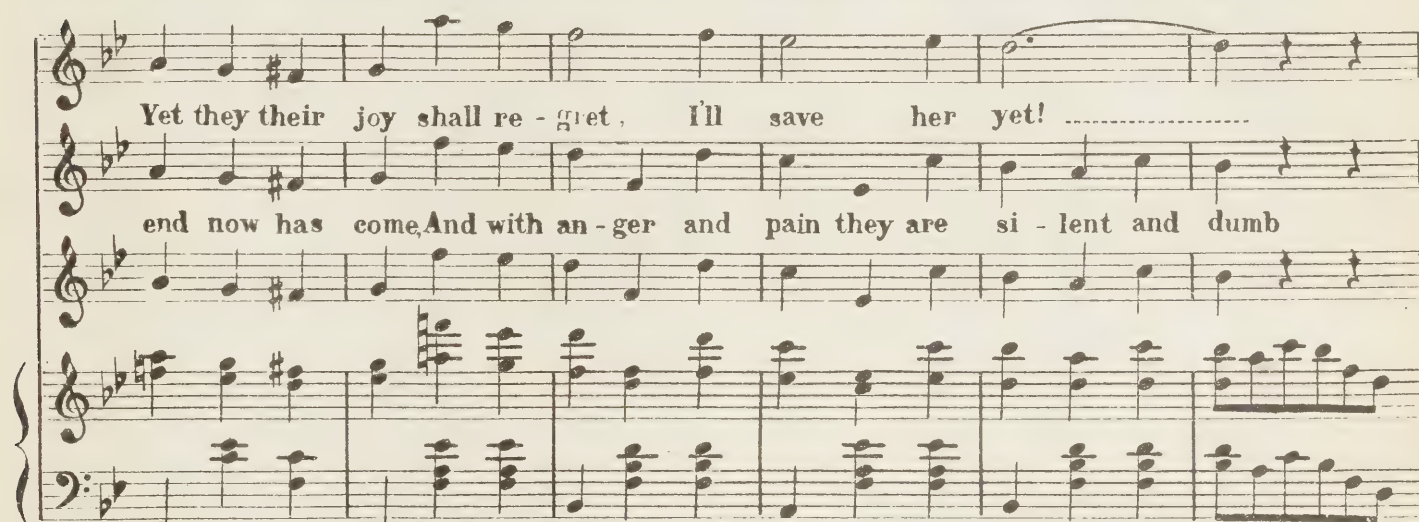
MINISTER.

p



Yet I can't un-der-stand it!

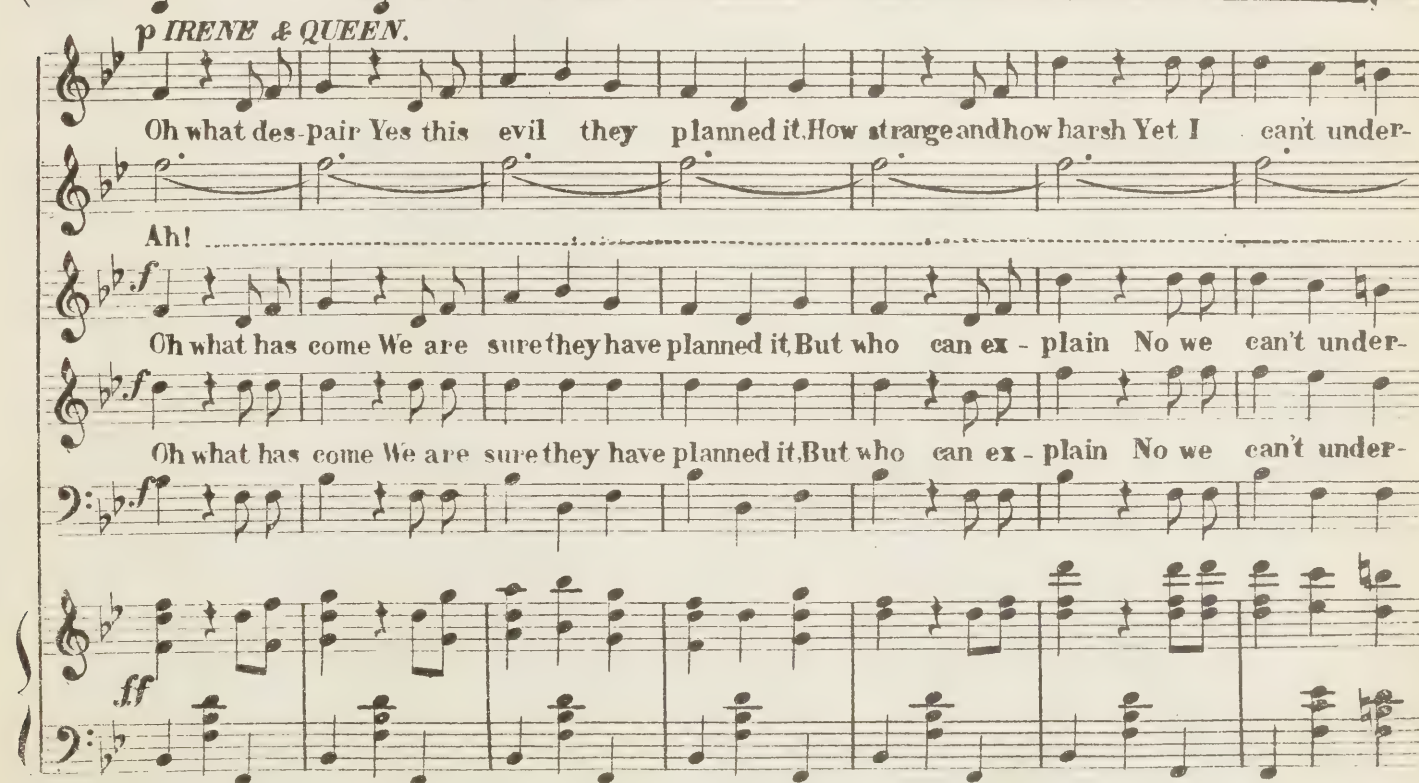
wrath went a-vail For their short reign was end-ing, Their plots have been deep But the



Yet they their joy shall re-gret, I'll save her yet!

end now has come, And with an-ger and pain they are si-lent and dumb

p IRENE & QUEEN.



Oh what des-pair Yes this evil they planned it, How strange and how harsh Yet I can't under-

Ah!

Oh what has come We are sure they have planned it, But who can ex-plain No we can't under-

Oh what has come We are sure they have planned it, But who can ex-plain No we can't under-

ff

stand it, A - las. Now I feel that too soon was our joy, For their plots had yet pow'r to des -

I will turn all their joy to re - gret, And I swear I will save her

stand it Yet one thing is clear, that too soon was her joy For their plots had yet pow'r to des -

stand it Yet one thing is clear, that too soon was her joy For their plots had yet pow'r to des -

troy! What here our en

Oh how she has be trayed me now!

SANCHO PREMIER & MARQUIS. What good MINISTERS.

troy! Praise to the Lord from whom our de - liv -

troy! Praise to the Lord from whom our de - liv -

8

emies have planned we can scarcely guess scarcely
 woe unto her vengeance I to will
 luck that me that kerchief found
 erance has come who all our foes now has stricken dumb yes from

8

guess nor under-stand our sweet dream of
 slow she shall be banned
 him all this has come hes made us free now well see the

8

joy, it had scarcely been begun when twas

I will rest alone ah yes she shall be banned

They their joy shall regret

Gaint their rage we fearless fearless can stand! much too soon was their joy

regency's power swiftly flee - loud loud

regency's power swiftly flee - loud loud

8

sud - den - ly done! Yes our dreaming was done!
 from my heart and the land, I will rest all alone All a - lone on the
 they their joy shall re - gret, I will save save her yet, Yes I'll save the Queen
 much too soon was their joy, We had pow'r to des - troy We had pow'r to des -

soon this the land! Prince and peas - ant one band!
 soon this the land! Prince and peas - ant one band!

8 soon this the land! Prince and peas - ant one band!

Ah The beauteous dream of
 throne! Ah the dream it is done, It is done. Beauteous dream of joy, It now is
 yet their reward shall be hard. Shall be hard. For I swear that I will save her
 troy Their re - ward shall be hard, Their re ward We had pow - er, We had pow - er

As by Heaven it was planned! From this hour, Brighter power
 As by Heaven it was planned! From this hour, Brighter power

8 As by Heaven it was planned! From this hour, Brighter power

joy was done!
past and done!
save her yet!
to des - troy!
to des - troy!
fills the land!
fills the land!

The first system of the musical score consists of seven staves. The first six staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The lyrics are: "joy was done!", "past and done!", "save her yet!", "to des - troy!", "to des - troy!", "fills the land!", and "fills the land!". The seventh staff is the piano accompaniment, featuring a treble and bass clef with a key signature of one flat and a 2/4 time signature. It includes a complex melodic line in the right hand and a supporting bass line in the left hand.

stringendo.

The second system of the musical score consists of seven staves. The first six staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The lyrics are: "joy was done!", "past and done!", "save her yet!", "to des - troy!", "to des - troy!", "fills the land!", and "fills the land!". The seventh staff is the piano accompaniment, featuring a treble and bass clef with a key signature of one flat and a 2/4 time signature. It includes a complex melodic line in the right hand and a supporting bass line in the left hand. The word "stringendo." is written below the piano accompaniment staff.

ACT III.
ENTRE ACT and MELODRAM.

175

PIANO.

This page contains seven systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is D major (two sharps). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic, followed by fortissimo (*ff*) and then a return to forte (*f*). The second system also features fortissimo (*ff*) and forte (*f*) markings. The third system starts with fortissimo (*ff*) and includes a piano (*pp*) marking. The fourth system continues with piano (*pp*) and forte (*f*) dynamics. The fifth system features a forte (*f*) dynamic. The sixth system includes a forte (*f*) dynamic. The seventh system concludes with a forte (*f*) dynamic. The notation is dense, with many beamed notes and rests, suggesting a complex and rhythmic piece.

Nº15.COUPLET.

177

SANCHO.

PIANO.

In the night his zith-er

holding, Stands a cav-a-lier and sings, Soft a tale of love un-fold-ing,

'Tis a ser-e-nade he brings. Shall my mu-sic soft and pleading, Shall it ne'er more welcome

be? Will she still re-main un-heed-ing? Fair-est moon, oh tell it

me. Thy sweet beam now doth stream, Oh bear my song to her on thy gleam.

stringendo.

Andantino

Ah ah ah ah

pp

Poco piu mosso.

Ah, there's no use ^{tr}try-ing, She will not be re-pl_y-ing, I could have guessed be-

pp

-fore That of lov-ers she's a score. 'Tis useless sing-ing here, She will not lend an

pp

ear. 'Tis as well to stop it, Since she will not ap-pear.

pp allargando. *p* *pp* *f*

fz *f* *tr*

Nº 16. SONG OF THE QUEEN.

179

Allegretto.

QUEEN.

PIANO.

1. Seven-teen years had just pass'd o'er me, And my mir-ror to me said,
2. When the dark-ness is de-clining, When the night has pass'd a-way,

As I viewed the face be-fore me, That I was no ug-ly maid.
Then a thou-sand suns are shi-ning, From the grass they wink "good day."

Health and strength are my pos-ses-sion, And my heart is pure and light, Ah yes, I can
Then I turn to dai-ly du-t-y, Feel-ing that the world is fair, My songs re-sound,

tru-ly free-ly make con-fes-sion That the world to me seems bright. Through
full of spi-rit and of beau-ty, Ring-ing brightly thro' the air. Through

Piu mosso.

life now I'm dancing, Like butter-fly I'm winging, I'm hap-py, And youth all it's
 life now I'm dancing, Like butter-fly I'm winging, I'm hap-py, And mirth all it's

joy to me is bring ing. Ah ah ah ah ah ah ah ah ah ah ah ah ah ah
 joy to me is bring ing. Ah ah ah ah ah ah ah ah ah ah ah ah ah ah

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

Nº 17 a, b. FANFARE.

PIANO.

Tempo di Marcia.

12 LADIES
SOLO.

SOPRANO.

CHOR.
TENOR.

BASS.

Musical notation for the vocal solo and choir parts, measures 1-5. The solo part is on a single staff, and the choir parts are on four staves (Soprano, Tenor, Bass, and an unlabeled staff). The time signature is 2/4.

Tempo di Marcia.

PIANO.

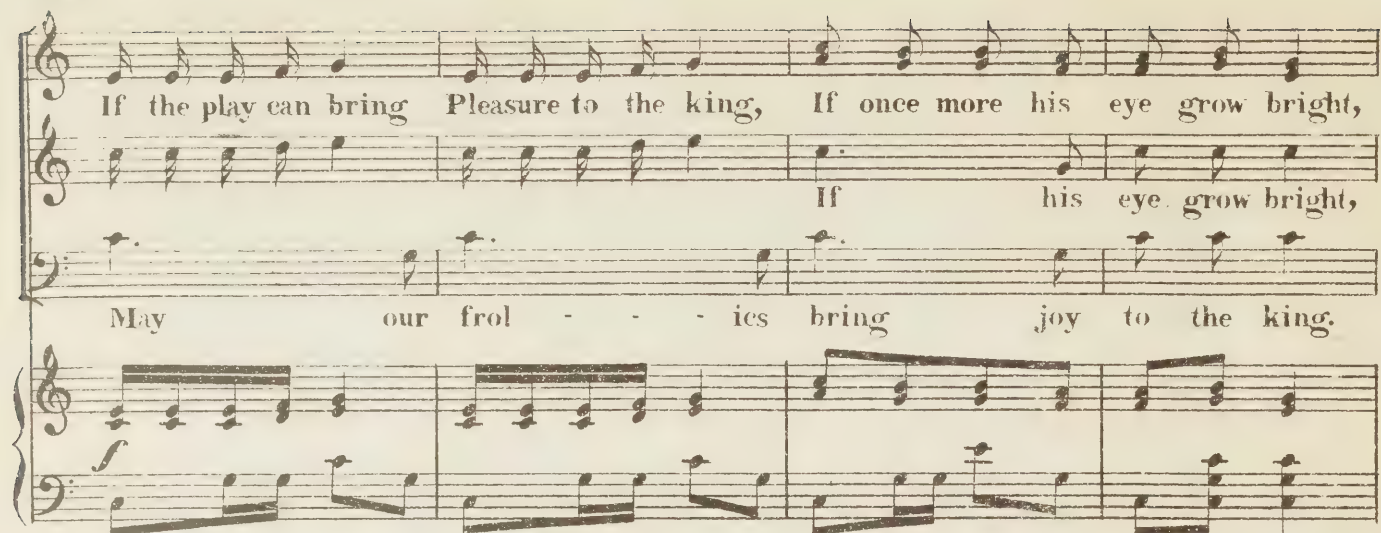
Musical notation for the piano accompaniment, measures 1-5. The piano part is on a grand staff (treble and bass clefs). The time signature is 2/4.

Now the King we hail! Now the King we hail! May his hon-ors nev-er pale!
Ne'er may hon-ors fail!
Hail! all hail, now! Ne'er may hon-ors fail!

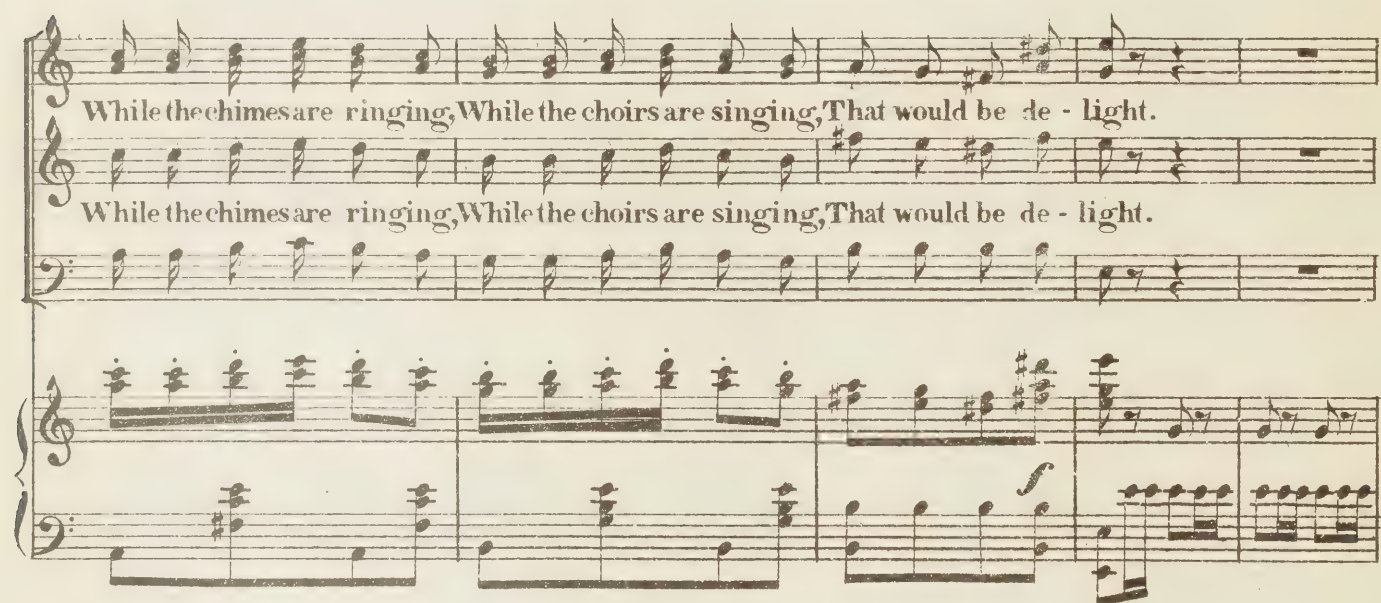
Piano accompaniment for measures 6-10.

Now we glad are singing, Homage to him bringing, Loud our carols ring: Long live the King!
Now we glad are 'singing, Homage to him bringing, Loud our carols ring: Long live the King!

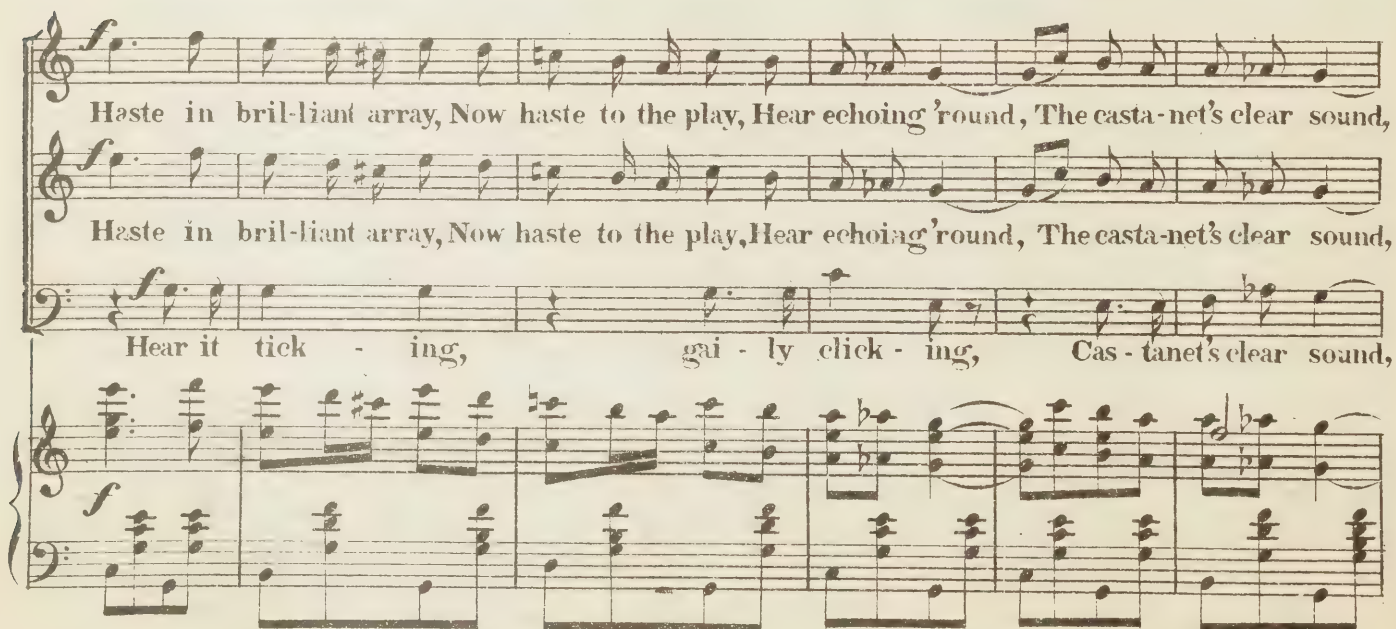
Piano accompaniment for measures 11-15.



If the play can bring Pleasure to the king, If once more his eye grow bright,
If his eye grow bright,
May our frolics bring joy to the king.



While the chimes are ringing, While the choirs are singing, That would be de - light.
While the chimes are ringing, While the choirs are singing, That would be de - light.



Haste in brilliant array, Now haste to the play, Hear echoing 'round, The casta-net's clear sound,
Haste in brilliant array, Now haste to the play, Hear echoing 'round, The casta-net's clear sound,
Hear it tick - ing, gai - ly click - ing, Cas - tanet's clear sound,

Ahl

and tambour - ines. In Spain's fair king - dom, so bright, One hears but of mirth and
 and tambour - ines. In Spain's fair king - dom, so bright, One hears but of mirth and
 and tambour - ines. Well we know these sounds so

is de - light.
 gay de - light. To feast we now will go, In pleasure's glow, In pleasure's
 gay de - light. To feast we now will go, In pleasure's glow, In pleasure's
 mer - ry.

12 LADIES.

Now the King we hail! Now the King we hail!
 glow we go.
 glow we go. Hail! all hail! now

May his hon - ors nev - er pale; Now we glad are sing - ing, Homage to him bring - ing,

ne'er may hon - ors fail, may his hon - ors

May his hon - ors

Loud our carols ring: Long live the King! May our frolics bring pleasure to the king.

nev - er fail! May he find de -

nev - er fail!

And his eye once more grow bright!

Joy - ful we hail him, Joy - ful we

- light, May his eye grow bright! Joy - ful we hail him, Joy - ful we

All hail! All hail!

Hail him, joy-ful we sing! Long live the King!

Hail him, joy-ful we sing! Long live the King!

Hail! Long live the king! Haste in bril-liant ar-ray! Now

Long live the king! Haste in bril-liant ar-ray! Now

Long live the king! Haste in bril-liant ar-ray! Now

Hear it tick - - ing,

haste to the play, Hear echoing 'round, The cas-ta-net's clear sound, And tambour-

haste to the play, Hear echoing 'round, The cas-ta-net's clear sound, And tambour-

gai - ly click - ing, Cas - ta-net's clear sound, And tambour-

Ah!

- rines. In Spain's fair king-dom so bright, Now all is a - stir with
 - rines. In Spain's fair king-dom so bright, Now all is a - stir with
 - rines. In Spain's fair king - dom so bright, Now all is a - stir with
 - rines. Well we know these sounds of

gay de - light, Now on to pleas-ure we'll go, In hap - py glow. Then sing,
 gay de - light, Now on to pleas-ure we'll go, In hap - py glow. Then sing,
 gay de - light, Now on to pleas-ure we'll go, In hap - py glow. Then sing to the
 pleas - ure,

sing all hail, sing all hail!
 sing all hail, sing all hail!
 king, all hail, all hail, hail, all hail!
 8

CHOR.

PIANO.

f When the bull-fight comes, o - yo, o -

- yo, o - yo! Full of mer - riment we go, o - yo, o - yo! To the a -

- renas o - pen door, Young and old then wild-ly pour, In a vast and rushing throng, So they

rush with haste a - long. How joy - ous their glan - ces! Each look now en - tran - ces, Each

bos - om is thrilled, Each seat now is filled, - Hay - a, Ca - ram - ba! All

in, now it will be - gin.

When the bull - fight comes, o - yo o - yo o -

When the bull - fight comes, o - yo o - yo o -

- yo Ev - ry heart is in a glow, o - yo o - yo.

- yo Ev - ry heart is in a glow, o - yo o - yo.

'E'en now the pic - a - dors are here, See the rag - ing bull ap - pear! Then the
At bull fights e'en at stern - est heart, Cu - pid strikes with skillful art; Not so

fz pp

band - er - il - los view, Lash - ing him to fu - ry new. And see, bold - ly
sharp are sword or lance, As a keen and lov - ing glance. He who in his

fz

stands Now the Tor - e - a - dor, He strikes to the heart, The bull is no
breast such a swift glance can feel, No bal - sam can cure, No doc - tor can

tr.

more! Now noi - sy bra - vos rise, And seem to rend the skies, The
heal, No reim - e - dy is nigh. He can not e - ven fly, A

p f p f

fight - er makes o - bei - sance low, His heart with pride a - glow. Greetings
poi - soned tip the ar - row bore, And peace can come no more. Mud - en

pp pp

Piu animate.

go, to and fro, Man-y fair hands kiss-es throw, And there flies oft a glance Which the
fair, Ah beware! Think how deep-ly you can harm, Tho' your glance can en-trance, There is

heart can soon en-trance. Every maid heaves a sigh, As they catch the fighter's eye, And for
dan-ger in your charm. Tho' you scarce are fif-teen, Yet all men your face a-dore. What will

him with love they could die! Spanish maid - ens are so
be when you reach to a score?

(shouting.)
loving, Ay ay ay That the fight their hearts is moving, ay ay ay They confess
Ay ay ay ay ay ay
Ay ay ay ay ay ay

8

it in their singing: ay ay ay! To the Tor - ea-dor their hearts are cling - ing!

ay ay ay haya!

ay ay ay haya!

8.

Soon they love and are be-lov'd, haya haya hay - a!

haya! hay - a hay - a hay - a!

haya! hay - a hay - a hay - a!

10

8.

1. 2.

pp

Allegro moderato.

QUEEN.
IRENE.

KING.

CERVANTES.

PREMIER.
SANCHO.

MINISTER.

CHOR.

pp

Tis a Queen who doth love thee, Tho' thou art no mon-arch, Yes,

Allegro moderato.

PIANO.

KING.

C

'twas so, This the queen has meant, No other thought was her in-tent. Yes, I see it

K

now, oh fool! And I her from me banned. My dear one, can she e'er forgive me? That I

pp

p

fz

p

3

3

Q *poco rit.* Ah! That loving, that

K did not un-der - - stand

poco rit. *pp* *pp*

Q par - don the king a - lone can give me. KING. IRENE. Fras - qui - tal No, it

p

rit. QUEEN. is the queen. KING. Yes, for - ev - er.

rit. Thou lov'st me yet? Then you shall see that I a king will be!

It is the queen!

It is the queen!

ff rit. *f* *sf*

DIALOG. Melodram. *pp* *sf*

Now at the last we reach our joy,

Now thro' the land the songs so joy-ful, re-sound,

For such ending glad, we had not

Praise to the King who saved us with might-y, mighty hand!

Praise to the King who saved us with might-y, mighty hand!

All bit-ter cares a-way have flown, And no foes our hopes des-

That the King at last his own free-dom too, has

planned, We his courage can

Hail to the day, when we free can stand, And all sla-ver-y is

Hail to the day, when we free can stand, And all sla-ver-y is

2

- troy. Fate at last has crowned us with pu - rest,
 - troy. Fate at last has crowned us with pu - rest,
 found.
 not under - stand. We ran
 band. Yes he is free, So are we, The re - gen - cy's pow - ers
 band. Yes he is free, So are we, The re - gen - cy's pow - ers
 8
 bright - est joy, With - out a - ny al -
 bright - est joy, With - out a - ny al -
 a - ny al -
 not up - set their fes - ti - val grand. Yes they've won, we can see, Yes they've
 now must flee. Loud, loud, sound thro' the
 now must flee. Loud, loud, sound thro' the
 8

- loy! No foe now can des - troy, Ah

- loy! No foe now can des - troy, Ever now

- loy! No foe now can des - troy, Ah

won! We can see and de-feat, now have we, Yes, de-feat we can see. It is hard

won! We can see and de-feat, now have we, Yes, de-feat we can see. It is hard

land! Prince and peas-ant, one band, as

land! Prince and peas-ant, one band, as

8

Now for-ev - er thus u - ni - ted we shall

Hand in hand, hand in hand, Now for-ev - er thus u - ni - ted we shall

Now for-ev - er thus u - ni - ted we shall

our reward it is hard, Now for-ev - er thus u - ni - ted we shall

our reward it is hard, Now for-ev - er thus u - ni - ted they shall

by Heav'n it was planned. From this hour, new-er pow-er thro' the

8

stand!

stand!

stand!

stand!

stand!

land!

stringendo.

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Comic Opera in Three Acts.

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ROBERT PLANQUETTE.

Text adapted and rewritten by

J. W. Norcross Jr.

Words translated and set to music

BY

LOUIS C. ELSON.

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